Museum Guide

PLANNING FOR THE ALPM

The following document was created by Darroch Greer, a researcher working on the ALPM exhibits for BRC Imagination Arts. It was written in an informal, chatty style that has been preserved. While the Guide may not always follow all rules of syntax and grammar, it has become an invaluable resource to both volunteers and staff of the ALPM.

The Guide is organized around the physical layout of the exhibits as they were envisioned during the planning stages of the project. The actual layout of the ALPM varies in several areas from the ideas presented in this preliminary document. It describes a scene or section of the exhibit, details the historical event it represents, gives historical context, lists bibliographical notes, and describes technical details of the process to create the exhibit.

In addition to this Guide, a DVD is available of Darroch presenting this information at the ALPM. It is available for check out from the Volunteer Services Library. Use these one-of-a-kind resources as the starting place for your learning and research about the ALPM.

AN INTRODUCTION TO THE JOURNEYS

One of the main tasks–and pleasures–of my job was working with Illinois State Historian Thomas F. Schwartz. Tom Schwartz was the supervising historian on the project and, as such, presided over a panel of advisors made up of world-class Lincoln scholars, including David Herbert Donald and Jean Baker. This panel collaborated with BRC in the development of the concepts and then reviewed BRC's conceptual and written work for the Museum as it developed. My job as researcher included working as BRC's point person in communicating between Tom and all of the people at BRC. I funneled questions and answers back and forth, seeking guidance and then approval from Tom for our decisions and work. The notes that follow include some of the historical background behind the presentation of Lincoln's life as seen in the two Journeys in the Abraham Lincoln Presidential Museum, plus notes by Tom Schwartz on the artifacts from the Abraham Lincoln Presidential Library displayed in the various galleries.

JOURNEY ONE

Scene 1: The Plaza

At the entrance of the Abraham Lincoln Presidential Museum is the Gateway directing guests to other Lincoln-related sites they can visit, both around Springfield and farther afield. Six of the local destinations on the map have video monitors showing views of the sites: the town of New Salem, the Lincoln Home, the Old State Capitol, the Tinsley Building, Union Station, and Oak Ridge Cemetery. (The other Lincoln sites around the

country are the Lincoln Boyhood National Memorial; the Lincoln Depot; the Lincoln Trail Homestead State Park; the Lincoln College Museum; Fithian Home & Vermillion County Museum; Chicago History Museum; The Abraham Lincoln Library & Museum-Harrogate, TN; President Lincoln & Soldiers' Home National Monument; Lincoln-Douglas Debate Museum; David Davis Mansion State Historic Site; Postville Courthouse State Historic Site; Edwards Place; Lincoln Log Cabin State Historic Site; Abraham Lincoln Birthplace National Historic Site; Vandalia Statehouse State Historic Site; Old Main at Knox College; Gettysburg National Military Park; Mt. Pulaski Courthouse State Historic Site; The White House; Metamora Courthouse State Historic Site; Lincoln Memorial; and Ford's Theatre National Historic Site.)

Guests then proceed down the passageway into the central Plaza of the museum. From here, they can begin either of two journeys through Lincoln's life. Starting along the path to the log cabin one can explore Lincoln's youth and pre-presidential years, most of them spent right here in Springfield. Entering the White House one can experience the tumultuous period of Lincoln's presidency in Washington, D.C., during the time of the Civil War.

From the Plaza, guests can also access any one of several theaters dedicated to Lincoln's legacy. We have two permanent shows: *Lincoln's Eye* and *Ghosts of the Library,* as well as an interactive film with which guests can ask the sixteenth president a question. From here visitors can also go to the Kids' Area— *Mary Lincoln's Attic*— for some playtime or to the restaurant to get something to eat. But before they go anywhere, guests might start by getting their picture taken with Abraham Lincoln and his family.

The Lincoln family have been sculpted and dressed to look as they did in 1861 , figures just as they arrived in Washington, DC, to move into their new home in the White House. Lincoln had his 52nd birthday while traveling, Mary is 42, Robert, the oldest son, is 17, Willie is 10, and Tad is 7. Robert had taken time off from his freshman year at Harvard to accompany his father on the train journey from Springfield. After a shopping spree in St. Louis, Mary Lincoln joined the family in Indianapolis with the two smaller boys, Willie and Tad, and presented her husband with a new coat and hat for his birthday. Mary's dress is based on the photograph taken of her in Springfield in the fall of 1860 when she's standing with Willie and Tad.

There are forty-seven highly realistic, static figures throughout the Museum to help immerse guests into nineteenth-century American life. Of these figures, there are eleven figures of Lincoln between the ages of nine and fifty-six. In building these figures, the designers began with all of the available photographs of the historical characters and as close to the time period being depicted as possible. Then, artists made model sheets of the characters, pointing out the details in their faces and any particular physical characteristics. These details include things like the fact that Secretary of the Navy Gideon Welles wore a very large toupee. And, indeed, our figure is wearing a wig. Next, the researcher combed all the written sources for physical descriptions such as eye, hair, and skin color and clothing references. These included eyewitness descriptions, such as the German - American leader Carl Schurz' description of Lincoln at one of his debates: he wore "a rusty black frock-coat with sleeves that should have been longer" and black trousers that "permitted a very full view of his large feet." Spreadsheets were made with each character's age, time period, physical descriptions from the historical quotes, colorings, and actual clothing sizes if available.

The faces of the figures are made out of a custom silicone in a base flesh-tone.

For the adult Lincoln, we did a primary sculpt of Lincoln's face and head as a template, then made a mold of the head and from this cast the nine adult Lincolns for the museum in clay. This clay could then be molded to make him older or younger and give him different expressions. Then another mold is made and from that we cast the head in silicone. Color, mixed with solvents, is next added in thin layers that adhere to the silicone, but still offer translucency just like real skin. The hair is a combination of real human hair and synthetic, depending on the needs of the figure. For the most important figures that can be viewed up close, the real hair is applied strand by strand. Once the faces, hands, and costumes have been built, they are assembled with foam bodies coated in fiberglass. Details are added such as distressing the clothing, adding veins to the eyes, and posing the limbs. These little details make the figures come alive, so to speak.

Standing in the plaza you can see both the log cabin and the White House. These two buildings are the iconic symbols of Lincoln's rise from poverty and obscurity to national prominence and historical destiny. Before Lincoln there had never been a president who came from such a humble background and who was self-educated. These mythic structures are more than just symbols for the museum. They are complex environments that greatly affected the course of Lincoln's life and the life of our country.

As you approach the log cabin, prepare your guests to go on a journey back to early America—an America before telephones, before television, before modern medicine; an America where communication was made through letters and telegraphs, and the average life expectancy was less than forty-five years old. Also keep in mind that when the Lincolns moved to Illinois, in 1831, 97% of the people farmed for a living. Contact with the outside world would be once a week *at most,* when they might trek to the nearest town to trade for supplies or use the mill. In such an environment, a young man with aspirations like Lincoln would have to educate himself, then find a trade in which he could sustain himself. When Lincoln announced that he was "cutting entirely adrift from the old life" and moved to New Salem, three-fourths of all *successful* settlers were arriving *with* families. According to Kenneth Winkle, Lincoln had a one-in-seven chance of making good and settling down for ten years in Sangamon County. Lincoln's upbringing had prepared him for a respectable life of farming. Instead, he would pursue an urban career in Illinois, where scarcely one in forty people lived in towns or cities.

SEE: *The Young Eagle* by Kenneth Winkle, pages 43, 143

CARVING A FAMILY HOME

As we approach the cabin we see young Abraham Lincoln dreamily reading a book while, in the background mural, his father, Thomas Lincoln, toils in the fields behind the house. It is June of 1818; Abe is nine years old and living in Indiana, near Pigeon Creek (or today's Gentryville) in the south/central part of the state. This is where the Lincolns moved two years earlier when they left Kentucky, the state where Abraham was born. Within those two years of arrival, the Lincolns built their one-room cabin, and Nancy Hanks, the wife and mother, died of milk sickness. The family went downhill fairly quickly, and Thomas returned to Kentucky, where he remarried to a family friend, the recently widowed Sarah Bush Johnston. When she arrived with her new husband, Sarah Lincoln brought three more children to the Lincoln home, as well as some nice furniture, utensils, and a handful of books. The joining of the two families went very smoothly and by all accounts Sarah Lincoln cared for her new children as much, if not more, than her own. At this point in time, Abe and his sister Sarah have attended school

for several weeks. The first book read by the young Lincoln was Dilworth's *Spelling-Book,* a common English primer of the day in both Britain and America. This is the one book we are sure Lincoln had read at this point in his life. However, we decided it wasn't very emotionally compelling to see young Abe musing over grammar, as it might be to see him daydreaming over Aesop's *Fables.* We are fairly sure he read Aesop about this time: the book was in his stepmother's library. Morals—such as "a kingdom divided against itself cannot stand" from the fable "The Lion and the Four Bulls"—would stay with him his entire life. See: *Lincoln* by Donald, pages 30-31.

PHYSICAL SETTING

First it must be said that no one knows precisely what any of the early Lincoln cabins, or even the landscapes, looked like. Cabins from the early nineteenth century did not usually survive the elements, though we have a good idea of general design and building techniques. Originally, the forest around Lincoln's Indiana home was hardwood, deciduous forest: oak, hickory, ash, and tulip poplar. Redbud and dogwood are native, as are white and red oak. As I learned from Mike Capps, historian at the Lincoln Boyhood Home National Historic Site, the cabin site in Indiana was first cleared by the Lincolns and other farmers who eventually took down all of the old growth forest. Then, years later, the town of Lincoln City made changes to the area, building streets and houses in late 19th- and early 20th–century. In the late 1920s the Park came in and cleared it again. The Conservation Corps planted thousands of trees, to reestablish the native forest. The vegetation today is a combination of replanting the native with non-native plants from the Lincoln City era. So, the cabin is an educated guess at the milieu of early 19th century America. The log cabin in the Museum is surrounded by trees about forty feet tall. In real life, the trees would have been cleared a little further away from the house, this for safety in event of fire. We built to-scale replicas of several different white oaks, black oak, white ash, American black cherry, sugar maple, dogwood, and red bud trees. You will also see a persimmon tree, golden rod, sassafras, and black-eyed Susans. We're also planning on putting in showy sunflower, blazing star, and Indian snakeroot, the weed eaten by the cows which caused the "milk sickness" from which Nancy Hanks Lincoln died. This scene is set in June, and the trees were designed and built accordingly. Don't look for white blossoms on the dogwood; they will be gone, replaced by leaves.

The trees you see here are not just based on real trees; they are actually molds of trees standing in the forests of the Ohio Valley today. Our tree man looks for trees that are both typical in size and shape, but also what he calls "happening." The molds are made out of latex, and are from 10 to 17 feet tall. It takes about four men with a sled or a four-wheeler to move these out of the forest. Next, they mold the first primary branches, then the secondary branches. Branches are sheathed around copper, aluminum, or steel, so they can be manipulated to fit the space. The leaves are made out of fire-proof polyester.

The dirt ground would have been swept clean, as we've done here. The color of the ground was matched by a soil sample, mailed by Fed Ex, from the Lincoln Boyhood Home near Gentryville, Indiana. The material is glass-fiber reinforced concrete.

The wood used for the cabin in the museum is from an old agricultural barn built sometime in the mid-19th century near Brooksville, Kentucky, about 300 miles east of Springfield (between Cincinnati and Frankfort). The barn was taken down piece by piece by Antique Cabins and Barns and then it was built in the museum. The

remarkable thing about this barn is that the wood was preserved because it was a barn within a barn. The wood was also clean as there was no chinking done to the barn in order to permit air flow. The barn was most likely used to dry tobacco which, along with grapes, was the major crop of the area in the mid- to late-19th century. The wood is white oak. You can easily see that the wood was hand-hewn. The building technique for the cabin is the typical dove-tail, used in most rough construction of the day.

To discover what young Abe might have looked like as a boy, we used an artist experienced with forensics to draw the model. You can see some of the original sketches in the theater show *Lincoln's Eyes.* Photography had not been invented, of course, until the 1830s in France, and didn't make it to the American frontier settlements until sometime in the early 1840s. (Lincoln's first photograph was taken in 1846 at the age of 37.) Here, Abe's clothing was designed from descriptions by Dennis Hanks, Lincoln's cousin who lived with the Lincolns, as interviewed by William Herndon, Lincoln's law partner and early biographer. "It did not seem no time till Abe was runnin' around in buckskin moccasins and breeches, a tow-linen shirt and coon skin cap. That's the way we all dressed then. We could not keep sheep, for the wolves, and pore folks did not have scarcely any flax except what they could get traden' skins....Most of the time we went barefoot." See: *Herndon's Informants,* edited by Wilson and Davis; Dennis Hanks from *Lincoln among His Friends* by Wilson in "Sartorial Biography."

Scene 2: Self-Taught

As you step into the cabin, the scene is set two years later. It is 1820 and Abe is eleven years old. Lincoln is reading by the light of a dying fire. Everyone else is asleep; his father and stepmother in the bed, his sister and two stepsisters in the trundle bed, which is kept under the main bed when not in use. Abe, his new step-brother, and his cousin Dennis Hanks slept in the loft. It was a tight fit, and the one-room cabin in the museum is actually a little larger than it probably would have been in order to accommodate museum patrons. This interior is modeled on the reproduction cabin in Indiana.

Lincoln Reading

Lincoln's library has expanded. He is now reading anything he can get his hands on, including the books that historians credit with forming his character: Parson Weems' *Life of Washington,* Bunyan's *Pilgrim's Progress,* Franklin's *Autobiography, History of the United States* by William Grimshaw, and *Lessons in Elocution* by William Scott. In later life, Lincoln was not a big reader of books. He, of course, mastered grammar and law through books early on, but he didn't enjoy history or biography very much and almost never read novels, having attempted *Ivanhoe* but wasn't able to get through it. However, when he needed to be up on a subject, he devoured all he could find. According to Tom Schwartz, we have a list of everything Lincoln checked out of the Library of Congress. He was reading some fiction while president, with Shakespeare and Edgar Allan Poe being two of his favorites. He liked reading newspapers, and he read several every day as an adult.

Though our scene is set in the evening, his stepmother says that Lincoln liked to do his reading early in the morning, and that his father would never interrupt his reading to put him to work unless it couldn't be helped.

See: *Lincoln* by Donald, pages 30-31.

SCENE 3: ON THE RIVER

For the mural showing Lincoln on the river taking his first trip to New Orleans, we needed to find out what a flatboat and a paddle-wheel steamship looked like in 1828. For the flatboat we used descriptions from Dennis Hanks of the one they built for their second trip in 1831. "We went from Springfield - to the mouth of Spring Creek where it Empties into the Sangamon River and there we cut [ ] - & hewed timber to frame a flat boat- 80 ft long & 18 feet wide. The timbers were floated down to Sangamon River in a raft. The timbers were taken out of the Sangamon River-- framed & put together at that place." For the steamboat, I had long discussions with IHPA's own Carrol Trone, who owned a steamboat with her husband called *The Belle,* which they ran on the Ohio for several years. I collected the earliest drawings I could find of early steamboats, sent them to Carol, and then she told me what was what on each of the ships' rigging, and whether it was appropriate for our time period or not. Source: John Hanks to W. H. Herndon, Sanitary Fair, Chicago, Illinois, 13 June 1865 Herndon-Weik Collection, LC.

SCENE 4: NEW SALEM

Again, since little is known of the original structures from early-nineteenth century frontier America, we have based our reconstruction of the Berry-Lincoln Store on the reconstruction done in New Salem, with the idea that our guests are more likely to have been to one of these reconstructed places than to know an arcane piece of historical architecture that might betray what has already been built. Unless we've come across a grievous error or have discovered something too delicious to pass up, we have chosen to recreate what history practitioners have already built.

Luckily, since history is in such vogue today, we have been able to purchase tools, handicrafts, and various materials for the store from a plethora of traditional craftspeople. It is necessary to point out that while we sometimes use real antiques for the galleries, many of the scenes we are trying to outfit contain items that were new in the day. While no doubt the Berry-Lincoln store sold many used items, many of them were also brand new, made by local craftsman. We have tried to outfit the store with the same. Now, to the imbroglio of Ann Rutledge. Ms. Rutledge was a real person. Forty years after her death in 1835 she was variously described as : "Eyes blue large...Sandy, or light auburn hair—dark flaxen hair—about 5 - 4...weigh about 120-130." "She was of medium height plump & round in form weighed 150 pounds Eyes blue not large & Hair a golden yellow." "Had auburn hair—blue Eyes—fair complexion—slim—pretty...height about 5 feet 3 in—weighed about 120 pounds." Since all the descriptions of Ann contradicted each other we decided to model Ann on our office manager, Jennie Rowell. She looks good in a sun bonnet. Whether or not Lincoln was in love with her is another question. There is no proof that he was, though several people *claimed* he was forty years after the fact. Many people believe this was a fabrication of William Herndon's to upset Mary Lincoln. Nevertheless, Lincoln never spoke of her. In the museum gallery, the two figures are sharing a book, *Grammar* by Samuel Kirkham, the book Lincoln famously walked six miles to borrow. I understand from Tom Schwartz that there is a copy of Kirkham's

Grammar in the Library of Congress, inscribed to Ann Rutledge from Lincoln. See: *Herndon's Informants,* edited by Wilson and Davis.

Scene 5A: The Slave Auction

As you enter into the main gallery in Journey One you are confronted with a dramatic scene of a slave family being separated at auction. One of our historians, Edna Greene Medford, emphasized that it wasn't necessarily the beatings inherent in the institution of slavery that were so brutal, but the emotional trauma was overwhelming. It is speculated that Lincoln might have had some contact with the institution of slavery on one of his two trips to New Orleans, but it has never been verified. Our scene is based on the famous auction house in New Orleans of M. Barnett, which had an old slave block at the St. Louis Hotel at 40 St. Louis Street.

New Orleans was the largest slave market in the United States. Slaves were actually bred on stud farms in Virginia and shipped to New Orleans where they could bring better prices. The international slave trade had been abolished in 1808, but they were still selling contraband, as well as free blacks who had been kidnapped. Families were routinely broken apart at auction. By 1860, over four million men, women, and children lived in bondage, one of every seven people in America. There was a *Code Noir* in Louisiana providing that prepubescent children could not be separated from their mothers. (Separation from fathers was not forbidden.) However, as slaves were considered property and not people, the rule was often broken. Looking at sizing charts for children, our figure of the slave child fell in the low end of the growth chart for a child of that age today, which would not take into account malnutrition and the fact that people were smaller back then. The costumes are based on paintings of the time. There are slave manacles on display which are replicas of the period so that people can touch them. There are references to slavery in every gallery throughout the museum where it is applicable.

See: *Daily Life in Louisiana 1815-1830* by Liliane Crete, Chapter 3.

Scene 5B: Life in Springfield/Abe and Mary

This scene shows Abraham and Mary Todd sitting on the couch in the parlor of the Ninian Wirt, Jr., and Elizabeth Todd Edwards' home in October 1840. Elizabeth Todd was the older sister of Mary Todd, and the Edwards were the leading citizens in Springfield. Mary and Abraham would be married in the same parlor, after a stormy courtship, two years later. The Edwards Home no longer stands, but the home of Edwards' brother, Benjamin, still stands on North Fourth Street, just three or four blocks from the Museum, and it contains what is reportedly the actual couch on which Lincoln courted his bride to be.

We made a replica of the horsehair couch, the material of which, it turns out, is an old weave which we could only find in London. We were actually offered an antique couch of identical design for the figures, probably part of a matching set from the Edwards' estate with the couch at Edwards Place. But in order to mount the figures on it we would have had to drill holes—and essentially destroy the artifact—so we built a replica instead. There is a replica of a painting of Henry Clay hanging in the parlor. This is an informed guess, as the great Senator Clay of Kentucky was a favorite of both Lincoln and Mary. There are two other paintings, of Ninian and Elizabeth Edwards, portraits by the great painter George P. A. Healy, who painted the official presidential portrait of

Lincoln as well as four other presidents. The originals hang in the Edwards Place, run by the Springfield Art Association. You will also see a campaign broadside for William Henry Harrison, some Whig song sheets, a pamphlet of the Illinois Slave Code for 1840, an 1840 anti-slavery almanac, and a graphic broadside called the *Emancipator Extra* from 1840 depicting the "peculiar Domestic Institutions of our Southern brethren." Though it is unknown what contact Lincoln might have had with the institution of slavery while in New Orleans, he was soon to observe slavery directly in the Kentucky family homes of Mary Todd and his best friend, Joshua Speed.

SCENE 5C: LIFE IN SPRINGFIELD/ HOME LIFE

This is the mural over the back wall of the Springfield section. Under the "Life in Springfield—Home Life" banner and plaque copy are exhibit cases which will hold the first of the artifacts from the Lincoln Presidential Library's collection which you will see in the Museum. These will include:

Tombstone of Edward (Eddie) Baker Lincoln—Writing to his stepbrother, John D. Johnston in February 1850, Abraham Lincoln described the death from tuberculosis of his son Eddie: "As you make no mention of it, I suppose you had not learned that we lost our little boy. He was sick fifty two days & died the morning of the first day of this month....We miss him very much." Mary dealt with the loss by joining Springfield's First Presbyterian Church, while her husband began reading the Reverend James Smith's *The Christian's Defense.*

Lincoln Home Deed—The Reverend Charles Dresser, the minister who married Abraham and Mary Lincoln, sold them his 1-1/2 -story cottage on the corner of Eighth and Jackson Streets. It quickly was expanded to accommodate their growing family. Lincoln was often away from the house, devoting three months in the spring and three months in the fall to traveling the legal circuit. Election years saw him absent from home for even longer periods of time.

Lincoln Home Nameplate—Mail was not delivered in Lincoln's day so there were no street addresses. Nameplates were placed on front doors to identify where people lived.

Key and doorknob from the Lincoln Home—In 1849, John Roll made repairs on then Congressman Abraham Lincoln's home. Roll kept these items that were replaced. When Lincoln was elected president, they became family heirlooms.

Family Tea Set—Mary Lincoln was partial to purple as reflected in the Staffordshire tea set used in the Lincoln home. The simple elegance comported with the middle class neighborhood at Eighth and Jackson Streets.

Candle holder—Mary Lincoln was terrified of gas lighting and continued to use candles up to the family's departure for Washington, D.C. in February 1861.

Mantle Clock—According to tradition, this clock was taken apart by the Lincoln boys as they explored its inner workings. The clock has only the pendulum remaining and a penciled note inside by Tad Lincoln.

SCENE 5D:

In 1839, Lincoln started traveling the 400-mile Eighth Judicial Circuit twice a year, covering fourteen counties. He did everything from filing divorce papers to trying murder cases and became known as "the strongest jury lawyer in the state." In one of his most famous cases, a murder trial involving the son of his friend Jack Armstrong from New Salem days, a witness said he saw the murderer by the light of the moon. Lincoln produced an almanac that showed the moon was on the horizon the night of the murder. Lincoln's client was acquitted. Lincoln developed a reputation for honesty. As he advised young lawyers, "resolve to be honest..., and if...you cannot be an honest lawyer, resolve to be honest without being a lawyer." Under the "Life in Springfield—Work Life" banner and plaque copy are exhibit cases that hold artifacts from Lincoln's professional life. These may include:

Law book from the Lincoln & Herndon Law Office—When Abraham Lincoln became president, he left William Herndon in charge of the law firm. Herndon claimed ownership of the firm's law library after Lincoln's death. A meticulous advocate, Lincoln spent countless hours preparing his legal cases.

Eyeglasses of William Henry Herndon—Like his law partner Abraham Lincoln, Herndon began losing his ability to read fine print in his forties. Reading glasses magnified print, reducing eye strain.

Bottles from the Lincoln & Herndon Law Office—This assortment of glass containers, from medicine to ink, was found in the Lincoln & Herndon law office.

Certificate of Examination—Abraham Lincoln and Leonard Swett administered an oral legal examination to Hiram W. Beckwith and George W. Lawrence. Decidedly informal, the test consisted simply of questions devised by Lincoln and Swett.

Traveling Shaving Mirror—Lincoln carried this when he rode the Eighth Judicial Circuit. Lincoln was clean-shaven until late November 1860, when he began to grow his beard. He is our country's first bearded president.

Scene 5E: Life in Springfield/ The Ribbon

The Ribbon gives a thumbnail sketch of Lincoln's professional career. In a cursory glance, it would seem that Lincoln experienced a lot of failure and disappointment in his life, and then was miraculously elected to be president in our country's time of need. In truth, he experienced both accolades and rebuffs, as any candidate who throws his hat in the political ring and plays hard.

Scene 5F: Life in Springfield/ Lincoln-Douglas Debates

This tableau scene, on a stage behind the slave auction, shows Lincoln and Douglas in the middle of their fifth debate at Knox College in Galesburg, Illinois, October 7, 1858. Douglas was the senior senator from Illinois and it was a risky move to agree to let Lincoln challenge him for his seat in seven debates across the state. But Lincoln was the most powerful voice in Illinois of the newly formed Republican Party, and it would have been difficult for Douglas to duck the challenge.

Douglas was quite the dandy, and traveled first class wearing his flamboyant finery with his new, beautiful young wife. Lincoln, on the other hand, traveled in coach by himself and mixed with the other passengers. The contrast in their clothing is something to which we paid particular attention, and there are many first-person accounts of the candidates' appearances: "Douglas dressed in plantation style: ruffled shirt, a dark blue suit with shiny buttons, light trousers, shiny shoes, a picture for the stage. Lincoln appeared in his old stovepipe hat, a coarse coat with sleeves and trousers too short, rough boots."

Henry Villard, the German reporter who covered the Senate race for the *Atlantic,* wrote of the impression the candidates made at their second debate in Freeport. "The Democratic spokesman commanded a strong, sonorous voice, a rapid, vigorous utterance, a telling play of countenance, impressive gestures, and all the other arts of the practiced speaker. As far as all external conditions were concerned, there was nothing in favor of Lincoln. He had a lean, lank, indescribably gawky figure, an odd-featured, wrinkled, inexpressive, and altogether uncomely face. He used singularly awkward, almost absurd, up-and-down and sideways movements of his body to give emphasis to his arguments. His voice was naturally good, but he frequently raised it to an unnatural pitch. Yet the unprejudiced mind felt at once that, while there was on the one side a skillful dialectician and debater arguing a wrong and weak cause, there was on the other a thoroughly earnest and truthful man, inspired by sound convictions in consonance with the true spirit of American institutions. There was nothing in all Douglas's powerful effort that appealed to the higher instincts of human nature, while Lincoln always touched sympathetic chords. Lincoln's speech excited and sustained the enthusiasm of his audience to the end." It is important to note that these debates of the day were in marked contrast to what we see on television. Instead of the two-minute sound-bites, with 60-second and 30-second rebuttals of today, the format of the Lincoln-Douglas Debates gave the opening speaker one hour in which to speak, followed by the opponent speaking for an hour and a half. Then the opening speaker followed up with a half-hour rebuttal. Though Douglas won the senate seat in 1858, the debates, when published in book form, became a bestseller, and Lincoln had made his mark on the national stage.

From Collections of Illinois State Historical Library, Vol. III, Lincoln series Vol. I. "Sartorial Biography."

Scene 5G: Life in Springfield/ Life in Politics

Lincoln was elected to the Illinois legislature four times. He did a lot of campaigning for Whig candidates, so he was well-known through most of the state. In 1846 he was elected as the only Whig representative from Illinois to Congress. But by prior agreement with other Whig hopefuls, Lincoln agreed to serve only one term. Lincoln took a lot of heat for opposing the war with Mexico and trying to hold President Polk's feet to the fire for antagonizing Mexico on their territory. When Lincoln was denied the office of land commissioner, he withdrew from public office for a good five years (1849-1854), both out of disappointment and to build up his law practice. He remained active in party management, but it wasn't until Stephen Douglas repealed the Missouri Compromise with the Kansas Nebraska Act in 1854, that the sleeping giant of Lincoln's moral fiber and political drive was re-awakened. This section of the gallery will be filled with Lincoln artifacts, including:

"Pro-slavery Theology"—The Revered Frederick A. Ross, author of *Slavery Ordained of God,* claimed God sanctioned slavery. In this musing, Lincoln shows that Ross is confusing self-interest with God's will.

Definition of Democracy—Lincoln frequently placed his ideas down in short notes to himself. This is one of his most cited statements on democracy. Ironically, the wording never appears in any of Lincoln's public speeches.

Form Letter to Thomas Hull—Throughout his political career, Lincoln experimented with lithograph letters as a way to personalize a mass mailing. Here he appeals to Illinois Know-Nothings, or Nativists, to support the Republican ticket as the only way to defeat Democrats.

Inscribed Copy of the Lincoln-Douglas Debates—After Follett, Foster and Company published the debates in 1860 (as edited by Lincoln), one hundred copies each were sent to Lincoln and Douglas. Douglas saw the book as a Republican campaign tract and did not sign any for friends. Lincoln, on the other hand, inscribed many, including this copy to Abraham Jonas, a friend, lawyer, and Republican stalwart from Quincy, Illinois.

Antebellum Campaign Techniques—Lincoln-era campaigns were a combination of serious debate, hyperbole and pageantry. Campaign newspapers, published only during the campaign season, helped to present official information to the party faithful. Pamphlets reproducing speeches on the leading issues of the day were an affordable way for the mass distribution of information. Postmasters of a different political persuasion frequently held opposition pamphlets from the mail until after the election. Political parties provided the election ballots and warned against forged ballots. Voters could display their partisan loyalties by wearing their candidate's image that appeared on ribbons, medals, and tintypes.

"Grand Rally of the Lincoln Men"—David Davis, Lincoln's most trusted political advisor, worried that the swing voters of Tazewell County needed to be energized toward Lincoln's candidacy. So he urged this rally be staged. At the Galesburg debate, a week later, Stephen Douglas joked about the meeting:

"'There are very few Republicans there, because Tazewell county is filled with old Virginians and Kentuckians, all of whom are Whigs or Democrats, and if Mr. Lincoln had called an Abolition or Republican meeting there, he would not get many votes."

Women's Wide-Awake Outfit—This blue paper cambric blouse and skirt was worn by Josephine Remann, a neighbor of Abraham Lincoln, on a float during the 1860 campaign. Although women could not vote, they were very much engaged in the public debate.

Wide-Awake Torch—Torchlight parades provided the grand finale to Wide-Awake rallies.
Intended to attract young male voters to the Republican Party, Wide-Awake clubs provided an extra dose of pageantry to the 1860 campaign.

Wide-Awake Eagle Torch—A more elaborate version of the Wide-Awake torch can be seen here. Typically, kerosene or coal oil provided the fuel for the torch. The oilcloth capes and hats protected clothes from being stained from leaky torches.

Piece of 1860 Campaign Rail—The nickname "Rail Splitter" was coined to emphasize Abraham Lincoln's frontier beginnings. The rails were found on the old Lincoln homestead outside Decatur, Illinois, cut into pieces, and sold to loyal Republicans.

Wigwam Ribbon—A Lincoln delegate wore this ribbon at the Chicago Republican National Convention that nominated Lincoln on the fourth ballot. "Wigwam," based upon a Native American term for a hut, was the name given to large temporary convention halls built by political parties.

Autographed Photograph of Abraham Lincoln—Alexander Hesler took this photograph on June 3, 1860. Autograph collecting was in vogue and Lincoln signed numerous images of himself for well wishers.

Scene 6: The Permissive Parent

The Permissive Parent scene is set in Lincoln's law office in the Tinsley Building—known today as the Lincoln-Herndon Law Offices—overlooking the Old State Capitol and the town square. However, the actual law office that Lincoln occupied in 1857, when our scene is set, is not known. The Lincoln-Herndon office moved several times. Lincoln occupied the north office of the Tinsley Building from 1843 to 1847, first as the junior partner with Stephen Logan, then as the senior partner with William Herndon beginning around 1844. By late 1852, Lincoln and Herndon had moved "over McGraw & Buchanan's store" but where this building was and how long they stayed there is unknown. By 1860, they had moved to an office on Fifth Street. We were left with a problem. We didn't want to try to create a building that doesn't exist and which would be confused with the known "real one" (the Tinsley building). But then we discovered that there are no historically valid photos or sketches of the interior of the Tinsley Building. When the present Lincoln-Herndon Law Office was restored in 1967-68, James Hickey based the restoration on an 1860 engraving of the interior of the Fifth Street office of the president-elect from *Frank Leslie's Illustrated Newspaper.* So, although the two recreations represent different time periods, it turns out they are both based on the same sketch and, of the two, the one in the ALPLM may be more historically accurate.

There is a beautiful photograph of the east side of the town square taken from the third floor north office window of the Tinsley Building, which gave us an excellent opportunity to reconstruct 1857 Springfield for the photographic mural out the window. By comparing the photograph of the square taken in 1860 with the painting of the east side of the square done from the cupola of the Old State Capitol, which Mark Johnson of IHPA determined was painted in 1854, we were able to determine fairly accurately which buildings were standing in 1857 and what color they were. The mural was assembled digitally and scanned to a large backdrop.

As I mentioned, we based the design of the interior of the Tinsley Office on the tables set in a T-formation in the woodcut of the Lincoln-Herndon law office, which appeared in the June 1860 issue of *Leslie's Illustrated Weekly* when Lincoln was running for president. For the furniture and props, we found the booklet *Stovepipe Hat and Quill Pen* published by IHPA's The Papers of Abraham Lincoln and supplied by Tom Schwartz extremely helpful.

For Lincoln's posture and clothing we depended again on the well-known historical record: "He sat in the room with his boots off to relieve his very large feet from the pain occasioned by continuous standing; or, to put it in his own words: `I like to give my feet a chance to breathe.' He had removed his coat and vest, dropped one suspender from his shoulder, taken off his necktie and collar, and he sat tilted back in one chair with his feet upon another in perfect ease. He seemed to dislike clothing, and in privacy wore as little of it as he could." Soon after the Lincolns were married, Mary had given birth to their first son, Robert. Their second son, Eddie, was born in

1846, but died just before his fourth birthday. The Lincolns immediately conceived another child, William, or Willie. Two years after Willie's birth, Thomas, or Tad, was born. They indulged both of their young sons, but Tad with his hair lip and speech impediment was particularly allowed to run rampant. According to his law partner William Herndon, Lincoln "was the most indulgent parent I have ever known." Herndon recalled in later years, "Sometimes Lincoln would, when his wife had gone to church or when she had kicked him out of the house, bring to the office Willie & Tad, then little devils to me—so bad were they, but now little angels, I hope." Both of these boys would later die in adolescence.

See: "How Lincoln Looked" by Stefan Lorant, *Life Magazine.*

Scene 7: Campaign of 1860

This is probably our most imaginative display in the museum. What might have the campaign of 1860 looked like in the sound-bite world of television today? One of our skilled writers, Rich Proctor, took the campaigns of Lincoln, Stephen Douglas, John Breckinridge, and John Bell, and distilled them into TV speak and put them in the mouth of Tim Russert. We even found a good Stephen Douglas look-alike. Guests enter a television control room where they can see what seems to be the making of a news show in progress. Also notice that there is a running news scroll at the bottom of the screen of events in the news from 1860 in the arts, technology, and popular culture. "Winchester puts first practical repeating rifle into production yesterday..."

Scene 8: On to Washington

This scene is a mural of Lincoln giving his impromptu farewell speech to his friends and the citizens of Springfield in the rainy dawn of February 11, 1861. It was such a moving speech that the press on board the train immediately clamored for a copy of it. Lincoln tried to copy it out, but his hand was shaking too much with the movement of the train. One of his two secretaries (both of whom accompanied him from Springfield to the White House), John Hay, copied the rest of it for him.

Though the results of the research are subtle, it took us some time to determine what the setting for the scene might have been. We knew where the train station was located in 1861, on the corner of Tenth and Monroe, but it wasn't until we found an old map with the help of Tom Schwartz that we could tell which way the train was facing. The train sat facing north on a north-south spur to the west of the main track, so that the sun would have just been giving light from the right side of the mural at about 7:55 AM that drizzly morning. Tom also sent me several written accounts of the four-car presidential train and how it was painted and outfitted. The train was painted yellow, with one car for the president and his guests, and one for baggage. Another car would be added later in the journey. The train pulled out of the station at precisely 8:00 AM, and Lincoln never saw his hometown again.

PLAZA

SCENE 9: THE WHITE HOUSE SOUTH PORTICO

As you exit Journey One you are back in the Plaza. Here you will find a handful of historic personages scattered around the portico of the White House.

Frederick Douglass

Frederick Douglass was born a slave in Maryland and taught himself to read and write, preparing himself for the day when he would escape bondage, at age twenty-one. Though still fearing capture as a runaway slave, he published his first autobiography in 1845. Two years later, he bought his freedom. Douglass became an influential abolitionist, lecturing and writing for William Lloyd Garrison and his abolitionist newspaper, *The Liberator.* After returning from a highly successful lecture tour in Britain, Douglass started his own paper, *The North Star.* Douglass was a tepid supporter of Lincoln early in the war. He pushed for emancipation and the enlistment of black troops from the start. In Douglass' mind, the war was over slavery from the opening shot. After Lincoln issued the Emancipation Proclamation, Douglass was very active in enlisting black troops. In the summer of 1863, when it became known that black soldiers were only receiving half-pay and, as prisoners, were being indiscriminately killed by the Rebels, Douglass asked for, and was granted, a meeting with Lincoln. (Lincoln, by the way, was the first president to receive African-Americans in the White House.) Lincoln was sympathetic to these problems and promised Douglass they would change. In 1864, when Lincoln's hopes for reelection looked dim, he met with Douglass again to discuss the need for evacuating blacks from the South should the North have to sue for peace. Happily, the fortunes of war fell to the Union. Douglass attended Lincoln's second inaugural speech, but at the reception was turned away by the White House guard. When Lincoln heard this he retrieved Douglass and welcomed him heartily to the party. After Lincoln's death, Douglass recalled, "In all my interviews with Mr. Lincoln, I was impressed by his entire freedom from popular prejudice against the colored race."

Sojourner Truth

Born a slave in New York State in 1797, Sojourner Truth worked under five masters and gained her freedom only when slavery was outlawed in that state thirty years later. After a religious revelation, Truth became an itinerant preacher. She soon began preaching for abolition and women's rights. She published an autobiography in 1850, *The Narrative of Sojourner Truth: a Northern Slave*, and was well known for her powerful speaking and singing voice. Frederick Douglass said of her "[She has] a strange compound of wit and wisdom, of wild enthusiasm and flint-like common sense." After President Lincoln issued the Emancipation Proclamation, Sojourner Truth, in her late-60s, was received by the president in the White House.

George McClellan

Having graduated second in his class at West Point, George Brinton McClellan was seen as a rising young star in the army. Victories in West Virginia in the early months of the Civil War confirmed McClellan as Lincoln's choice for general-in-chief of the Union armies, and the old war horse, General Winfield Scott, was pushed into retirement. McClellan won the loyalty of his soldiers for his thorough preparation and planning, but his meteoric rise to power went to his head and his over-cautiousness hobbled the Union drive to victory. McClellan was disdainful of Lincoln and the other politicos for pestering him about his plans and not relinquishing the guards

around Washington for his own use. So disdainful was he, in fact, that when he was out to dinner late one night in Washington, and Lincoln, Stanton, and John Hay called at his home to see him on urgent business, McClellan returned and went to bed without seeing his callers. Lincoln forgave him for this impertinence, but finally removed him from power. Lincoln later reinstated McClellan after the failures of Burnside and Hooker, but Lincoln was forced again to remove him. In the waning days of his command of the Army of the Potomac, McClellan referred to Lincoln: "There never was a truer epithet applied to a certain individual than that of the 'Gorilla.'" McClellan accepted the Democratic nomination to run against Lincoln for president in 1864, but he lost the election by a substantial margin, even among the soldiers. In the Plaza of the Museum you can see him posing as a peacock, as was his wont in dress parade.

Ulysses S. Grant

When the Civil War broke out, Ulysses S. Grant was a clerk in a leather goods store in Galena, Illinois. A graduate of West Point, he served with distinction in the War with Mexico, but had grown depressed serving in distant outposts separated from his wife. After the Civil War broke out, he reenlisted and quickly rose from colonel to brigadier general. When he captured Forts Henry and Donelson in Tennessee and defeated Confederate general Albert Sydney Johnson at Shiloh in early 1862, he delivered the North's first big victories. After Grant had a revelation on the battlefield that the enemy was as scared of him as he the enemy, he pursued and engaged the Southern armies with a tenacity that was undimmed. With continued success at Vicksburg, Mississippi, and Chattanooga, Tennessee, Grant confirmed his reputation with President Lincoln. After frustrating experiences with a half-dozen generals, Lincoln turned to Grant as a general who knew how to fight, and Lincoln gave him free reign to prosecute the war as he saw fit. In March of 1864, Lincoln appointed Grant the first full lieutenant general since George Washington. Grant then moved to the eastern theater to take charge as general-in-chief of all the Northern armies and began his pursuit of the Army of Northern Virginia for the last year of the war. Robert E. Lee surrendered to Grant at Appomattox, Virginia on April 9, 1865. The war was almost over. As we see Grant standing on the portico of the White House, know that there is tea in his teacup.

John Wilkes Booth

Born and raised in Maryland, John Wilkes Booth became an actor in the family tradition as the son of Junius Booth and, by the time he was 25, had gained a national reputation as one of the most famous romantic actors of his time. He played leading roles in *Romeo and Juliet, The Apostate, The Merchant of Venice, Othello, The Taming of the Shrew, Macbeth,* and *Hamlet.* Lincoln enjoyed the theater and was an avid Shakespeare fan. Lincoln actually saw Booth act in *The Marble Heart* at Ford's Theatre on November 9, 1863. But Booth's charming manner hid his growing radical Southern sympathies. As he wrote to his sister, "...looking upon African slavery...I, for one, have ever considered it one of the greatest blessings...that God ever bestowed upon a favored nation." Lincoln's views on emancipation infuriated Booth. After Sherman's march through the South, Booth devised a scheme to kidnap the president. His plans did not materialize, but Booth was present when Lincoln made what would become his last speech from the window of the north portico of the White House. Booth is also near the portico of the White House, looking at Lincoln's back.

JOURNEY TWO

Scene 10: What Are They Wearing in Washington?

We begin Journey Two by entering the South Portico of the White House into the Blue Room. Mary Lincoln, a woman who has achieved her wildest dream of becoming the First Lady of the land, welcomes us. The Lincolns were generally considered exotic, even uncouth, foreigners in the Washington, D.C., of 1861. Washington was a very Southern city at the time, and it had never received a president from so far to the west before. Southerners were suspicious of the Lincolns as northern abolitionists, while northerners were wary of Mary's southern roots from a slave-holding family in Kentucky.

Mary Lincoln wanted to elevate her husband and give him the social prestige that his office deserved. While Lincoln didn't care to put on airs, his wife was a cultured and educated woman who was finally able to live a life of luxury again. She wanted to show Washington and the country that they were not country bumpkins but were fully capable of setting a tone of style and leadership for the nation. After a rocky first year in office, the Lincolns decided to hold an elegant presidential party—not the typical open house where the White House would be mobbed, but an elegant entertainment with dinner, by invitation only.

As guests enter the Blue Room, Mary Lincoln greets them with welcoming arms. It is only after one has a chance for a better look that you will see Mary is being given the finishing touches on her new ball gown by her new dressmaker and confidante, Elizabeth Keckley. Keckley had formerly been dressmaker for Varina Howell Davis, wife of the Senator from Mississippi and soon-to-be president of the Confederacy, Jefferson Davis. Keckley would later become Mary's only friend in the bitter years after Lincoln's death. Mary is dressed in one of the two ball gowns in which she was photographed in 1861. The material is covered in embroidered bouquets of flowers. Though the press had fawned over her appearance, the governor of Oregon wrote an unkind description to his wife when he referred to Mrs. Lincoln as having "a flower pot on her head" and "exhibiting her own milking apparatus to the public gaze."

Arrayed behind Mary and Elizabeth are four ball gowns representing four reigning socialites in Civil War era Washington. We searched to find four women whom Mary might have perceived as rivals or threats and who represented the Washington to which Mary aspired to be part. We needed prominent women for whom we could find a photograph or drawing in a ball gown and who was recorded to have said something about Mary Lincoln. The white gown belongs to **Harriet Lane,** niece of the bachelor president James Buchanan, and the first hostess of the White House to be called the First Lady. She was widely admired for her class and style. She set some fashion standards for Washington, such as low-cut gowns and décolletage, and she is quoted from a letter as writing: "They say Mrs. L. is awfully western, loud and unrefined."

ISHL happened to have a beautiful photograph of her in a ball gown, which helped us identify a mislabeled print in the Kunhardt *Lincoln* photo book.

The green dress belongs to **Adele Cutts Douglas,** the new young wife of Illinois Senator Stephen Douglas, Lincoln's former rival and an early suitor of Mary Todd's. After a long search, we found an engraving of Mrs. Douglas from a May 26, 1860, *Leslie's Illustrated* engraving. The beautiful Adele Cutts Douglas was a Roman Catholic who was widowed after only about four years of marriage when her husband, who had pledged his full support to Lincoln, died within the president's first year in office. After her husbands' death, Mrs. Douglas petitioned Lincoln for protection of her southern property.

The red dress belongs to **Mary Ellen Marcy McClellan,** the daughter of Major General Randolph Marcy, who received nine proposals of marriage before she accepted the offer from the little general who couldn't, George McClellan. The two of them had a lot of unpleasant things to say about Lincoln in their correspondence. As she wrote to her husband, "I almost wish you would march up to Washington & frighten those people a little....I long to have the time come when you can have your revenge." The February 20, 1862, issue o f *Harper's* reported on the White House ball, and there were several engravings o f the party, two of which show Mary McClellan's gown. It was from these that we took the design.

Last, and certainly not least, is the precocious Miss **Kate Chase,** daughter of Lincoln's Secretary of the Treasury, Salmon Chase. Though her father was a member of the cabinet, he remained one of Lincoln's chief political rivals throughout his administration, believing he deserved the presidency. His daughter was young, eligible, and the belle of the ball. Kate Chase infuriated Mary Lincoln because of all the attention she received. A story has been handed down about Kate's first state dinner at the White House. At the close of the evening, Mrs. Lincoln said to Kate: "I shall be glad to see you anytime, Miss Chase." Whereupon Kate, drawing herself up to her full height, insulted her hostess by saying, "Mrs. Lincoln, I shall be glad to *have you* call on me at any time." This would have been a cutting insult by the standards of the day, as the person of higher social standing should be visited by the lower, never the other way around. Apparently their relationship was downhill from there. Kate ended up marrying a wealthy scoundrel and senator from Rhode Island, William Sprague, who drank himself to death and left her penniless. Their son committed suicide. She ended her days in dire poverty, living in her father's estate at Edgewood, selling vegetables and chickens door to door.

See: *Reveille in Washington* by Margaret Leech

Scene 11: Fort Sumter

This is a mural based on the famous color engraving of the attack on Fort Sumter. We used topographical maps to determine where the Southern batteries were located to the southeast, batteries which can be seen in the background of our mural. The opening shot was a Confederate shell fired at 4:30 AM on April 12, 1861. The fort was shelled for thirty-four hours, and our scene takes place the following evening. The intense flame coming from the inside of the fort is from the wooden barracks which caught fire from the shelling. The American flag also caught fire, but was extinguished before it fully burned. I asked Civil War historian Brian Pohanka for descriptions of the luminescence of artillery shells.

Scene 13: The Death of Willie

In 1861, the White House was installed with a new technology: indoor plumbing. Water was pumped directly from the Potomac into the White House. Never mind that the summer of 1861 in Washington was described by a journalist as smelling like a thousand dead cats, the Lincolns had running water. In early February of 1862, eleven-year-old Willie Lincoln came down with "bilious fever," which was probably typhoid, and probably picked up from the drinking water.

The Lincolns had long planned their presidential party for February 5th. When Willie fell ill, his parents considered canceling the party, but when Willie briefly rallied, the doctors did not discourage the celebration. But Willie took a turn for the worse that night, and his parents spent a large part of the evening upstairs.

The setting is the guest room of the White House, known as the Prince of Wales Room, named for that illustrious visitor in the last year of the Buchanan administration. Willie had been moved to that room to be nearer his parents' bedrooms. Today that room is the family dining room. The bed you see is a replica of the original bed, which now stands in the Lincoln bedroom, which used to be Lincoln's office.

See: *Reveille in Washington* by Margaret Leech and *The White House—History of an American Idea* and *The President's House* by William Seale.

Scene 14: Hall of Sorrows

Mary Lincoln is wearing a mourning dress, as proscribed by nineteenth-century custom. We had begun basing Mary's clothing on the 1863 photograph of her in a mourning dress, but that photo of Mary is about a year and a half after the fact of Willie's death, and our scene is set shortly after. We had already ordered the mourning jewelry from the photograph built before we realized the first stage of mourning dictated that no jewelry be worn. We also had to change the material of the gown. Silk crepe was used in the early stages of mourning as it had no reflective qualities. Handkerchiefs were trimmed in black. And, of course, Mary would not have shown any flesh, which had been such a matter of exclamation at the White House party, a week or two before.

Scene 15: Rumors in the Kitchen

In this scene we hear the black White House servants discussing the war, the mood in the White House, and rumors of emancipation. The "everyday" or "family" kitchen was located in the northwest corner of the basement of the White House, and Lincoln would pass it taking the back way out to the telegraph office. Direct information on the Lincoln-era kitchen is close to nil. There is no Lincoln-era photo of it. The closest photograph known is from the administration of Benjamin Harrison, circa 1890.

We decided to base our design on the photograph, as it is the only visual representation from which to work. Happily, this photo also clearly shows the kitchen stove, which we were able to identify as being from 1859, so it is most likely the same stove used for the Lincoln family. And luckily, one of our fabrications managers, Patrick Weeks, found an identical stove from 1859—same make, model, and year—in a warehouse in New England. So that is a real relic in the Museum. It is a coal-burning, "brick set" range, a type of stove that had an open back so it fit into an existing fireplace.

We were concerned to find foodstuffs and items appropriate to the time-period. It was very difficult to find labels that we could date accurately. After conferring with several historians whom I found on the Association of Living History Farms and Agricultural Museums list serve on the web, we discovered that the 1860s time-period was fairly label-free, at least for the Lincolns and other wealthy families who could afford to have produce delivered fresh daily. They did have canning back then. For labels in mid-nineteenth-century America, the most accurate

methods of knowing what existed, believe it or not, are two steamships which sank and were buried in mud. One of them was the *Arabia,* which went down in the Missouri River in 1856 with 220 tons of cargo. Not only did they find clearly stenciled boxes, but jars of pickles and brandied cherries still intact.

It should also be noted that most of the food items for a kitchen would be kept in a pantry, out of the kitchen, to keep foods dry and cool. The walls of the kitchen would have been white-washed every year, and sand was spread on the brick pavers to soak up the foods and oils.

See: *The White House—History of an American Idea,* page 146, and *The President's House* by William Seale, image #52.

See: *Treasure in a Cornfield* by Greg Hawley.

Scene 16: Lincoln's Office in the White House

For the scene of Lincoln introducing the Emancipation Proclamation on July 22, 1862, we wanted to capture the cabinet's dramatic reaction to Lincoln's unannounced initiative. The descriptions of the event are in the biographies of Lincoln and his cabinet members, and we wanted to create *that* scene–in contrast to the grand and staid presentation painted by Francis Carpenter in his *First Reading of the Emancipation Proclamation of President Lincoln.* Carpenter's painting was done a year and a half after the fact and was based on posed, solemn photographs of the cabinet members. By that time, the Emancipation Proclamation had come to be seen as a great moment in history, but that is not at all how it felt in July of 1862. Instead, we wanted to portray an animated scene showing the various reactions to the president's bold, controversial, and downright dangerous proposal that was sure to have volatile consequences.

Lincoln's office was where the Lincoln bedroom is today. It looks out over the south lawn of the White House and has a view of the Washington Monument, which was still unfinished at the time. Curiously, there are few visual representations of what Lincoln's office looked like at the time, but it was a matter of national security. It was also difficult to move the photographic lighting equipment of the day to location. Carpenter had some photographs taken to prepare his painting, but they were only close-ups of figures and not very clear. He also made a sketch for the layout of his painting with some iconic props labeled, such as the Constitution and a map showing the slave population of the Southern states. We decided to use some of these suggestions, obvious as they are, to create some of our props.

Much more helpful was a sketch of the office done in October 1864 by a C. K Stellwagen. Because of this sketch, Lincoln's office was one of the most fun galleries to research and design. We began by looking at the maps along the east wall, labeled Virginia, Charleston Harbor, and Kentucky. Though the sketch was done over two years after our scene is set, the maps were of important theaters of action throughout the war. We chose the maps from the extensive collection of maps online from the Library of Congress, making sure they were created before the date of our scene.

Using the sketch, we were also able to identify some of the furniture in the office by going to Betty Monkman's book *The White House—Its Historic Furnishings and First Families.* We found which clock was sitting on the mantelpiece and the design of the chairs. The color of the wallpaper is mentioned by Stellwagen—dark green with

a gold star. There is a photo of John Bright on the mantle, a British parliamentarian, pacifist, and foe of slavery. In one of the better versions of the sketch we were able to determine that a white square posted on the wall was maybe a newspaper of the day. We chose Horace Greeley's *New York Tribune* and got an inner-library loan of the microfilm of 1862 issues looking for articles on Lincoln signing the Insurrection Act or congress authorizing the conscription of black troops for military and naval service, both of which happened on July 17th. In the issue of July 21 we found a front-page article on the conscription.

The portrait above the mantle had been identified in many sources as that of Jackson—curious, because Lincoln was a foe of Jackson's during his presidency. However, in the Stellwagen sketch, there was another portrait that our art director, Eric Parr, insisted we find to fit the faint outline. Tom Schwartz suggested Zachary Taylor or John Tyler. As Lincoln was a supporter of Taylor and not of Tyler, I looked to his presidential portrait. Lo and behold, it was a ¾ figure painting which roughly fit the tiny squiggle of an outline.

The *preliminary first draft* of the Emancipation Proclamation presented by Lincoln to the cabinet on July 22, 1862, consisted, according to the treatise by Charles Eberstadt, "of only two paragraphs, written on one sheet and a half of paper." The first copy was written on foolscap writing paper, but is not known to have survived. "But a fair copy, entirely in Lincoln's hand and endorsed by him—Emancipation Proclamation as first-sketched and shown to the Cabinet in Jul y 1862"—is in the Library of Congress. Written on July 20th or 21st it is on two pages of lined note paper, 12 ½ by 7 7/8 inches." [Eberstadt] We have reproduced this version as our prop for this scene.

See: *Mine Eyes Have Seen the Glory* by Harold Holzer and Mark E. Neeley, Jr., pages 73-8.

PHOTO: Stellwagen sketch *(Presidents House* by Seale)

See: *The White House –Its Historic Furnishings and First Families* by Betty Monkman.

See: "Lincoln's Emancipation Proclamation," by Charles Eberstadt.

Scene 17: The Emancipation Proclamation Emancipation Corridor

The Emancipation Corridor is a mirrored hallway leading to a towering figure of Lincoln as he is about to sign the Emancipation Proclamation. In the dark, reflected glass are vociferous talking heads of critics yelling, pleading, and cajoling the president over the issue of slavery. The text is taken from historical quotes, and lightly rendered into arguments that can be quickly discerned by the modern ear. The sentiments expressed in the corridor are not politically correct by today's standards, but they were quite normal for the period. This reminds us that much of the North was as racist as the South.

Scene 18: Emancipation Proclamation—Signing

The final draft of the preliminary proclamation, which Lincoln presented to his cabinet on September 22, 1862, is four pages. This draft is in the New York State Library. "The body of it is in [Lincoln's] handwriting, the penciled additions in the hand of the Secretary of State W. H. Seward], and the final beginning and ending in the

hand of the chief clerk," according to Charles Eberstadt. To be accurate for the date of the signing, we omitted Seward's pencil and the clerk's heading and ending on the four-page document. The printed sections of this document are articles of the Confiscation Act that Lincoln included in the Emancipation Proclamation. Later in the day, Seward took it to the State Department where it was given to an engrossing clerk and an official copy was made. It was bound with ribbon and the great seal was applied. Lincoln and Seward signed it that afternoon. This copy is in the National Archives. Around this gallery are broadsides of the Emancipation Proclamation from the Abraham Lincoln Presidential Library's collection. The distinctive artistic flourishes of each document show the reverence with which the Emancipation Proclamation was held. All of these broadsides were published during Lincoln's lifetime, except the poster for the 1920 Emancipation Proclamation celebration in Springfield. Behind the figure of Lincoln is a shadow-play depicting the contentious emotions at play over the issue of emancipation. Together, these four galleries - "Rumors in the Kitchen," "Lincoln's Office in the White House," "Emancipation Corridor," and "Emancipation Proclamation the Signing" - follow Lincoln's plan of emancipation for the slaves as it was first bandied about as rumor, became an argument amongst the cabinet, exploded into public debate, but ultimately came down to the decision of one courageous man. It was an extremely controversial decision at the time, and by no means the sure centerpiece of a steady march to freedom that it seems in retrospect.

Scene 19: Black Troops go to War

This mural depicts the assault on Fort Wagner, on Morris Island, outside Charleston Harbor, South Carolina, by the famed Massachusetts 54th. This is the troop featured in the film *Glory,* and it was an important event in that it was the first major battle in which black troops got to test their mettle. The 54th contained eighteen black soldiers from Galesburg, Illinois, as well as two of Frederick Douglass' sons. This mural is based on the various engravings of the attack on Fort Wagner. Civil War muralist Keith Rocco, who has been called America's greatest living Civil War fine artist, uses models from whom he assembles and paints his battle scenes.

Scene 20: The War Gallery

The War Gallery is one of the most interesting and fascinating galleries in the museum, certainly for Civil War buffs. Our goal was not to capture the entire scope of the American Civil War in a single gallery, but to approach this epic struggle from several different angles using a broad brush in order to show the far-reaching effect the war had on the nation during Lincoln's presidency.

Probably the first thing that will grab your attention as you enter the room is an animated film running on a continuous loop, *The Civil War in Four Minutes.* The entire film is a map of the eastern United States showing the division of loyalties from Lincoln's election on November 6, 1860, to General Simon Bolivar Buckner's surrender to General Edward Canby in the Trans-Mississippi West on May 26, 1865. We see the southern states turn red in the order of their secession and the North turn blue as the boundaries shift during four years of victories and defeats. Each week of the war lasts one second, hence the title of the film. Though it is a thumbnail sketch, it is very revealing both in terms of battle history and strategies. There is a timeline running on the bottom of the map for easy reference, and a casualty counter in the lower right corner to show the horrible toll of the war.

(As Civil War historian Gary Gallagher said to me once, there were as many American deaths in three days at Gettysburg as there were in ten years in Vietnam.)

A word about the casualty count. As researcher on the Lincoln Museum, I needed to come up with a weekly casualty figure for the war, North and South. This seemed like an easy enough assignment. Most aspects of the Civil War have been well-picked over. It should be a mere matter of addition. A cursory look, however, showed that it wasn't so simple. There are generally accepted figures as to the number of Civil War dead: variously 360,000 for the North and 260,000 for the South. The general figure of 600,000 killed is often mentioned, as we do in the *Lincoln's Eyes* show. But we wanted to count all the *casualties.* This meant wounded, death from disease (which is a higher number than those killed in combat), and prisoners. (So, if you get questions about a contradiction in the Museum, here is the answer: *Lincoln's Eyes* says over 600,000 *killed,* whereas *The Civil, War in Four Minutes* includes killed, wounded, death from disease, and prisoners.)

Counting casualties is an immensely complicated business. Regimental histories were written up after the war, and most of the Northern armies tried to account for their dead, wounded, and missing. Not nearly so the South; they didn't have the organization and their resources were stretched too thin. Various historians have tried to make a full accounting over the years, the most recent and reliable being The Conservation Fund's *Civil War Battlefield Guide*. Historians working individual battlefields are writing monographs with new counts, usually higher than previously published. But there is still so much that is unknown, and there are so many variables. When I began my count, I decided not to count prisoners. For the first two years of the war they were paroled and many joined back up again to fight. But Civil War historian James McPherson encouraged me to count them, saying they were taken out of the fight just as surely as the wounded, and the wounded returned to the field more often than the prisoners. Oliver Wendell Holmes was wounded three times and returned to battle each time.

All to say, there are so many unknown variables that the casualties from battles are no longer added together so as not to misrepresent a total number that can't be definitively known. My task was still before me, however. In the end, I took the figures from the *Civil War Battlefield Guide* and adjusted a handful of the battle totals with information I received from the handful of historians with whom I had been speaking. I then took the generally accepted averages of death from disease and prorated them over each year for the seasonal attrition from disease—35% higher deaths for the first year of the war due to disease exposure, 30% higher for the winter than the rest of the year, an extra thousand prorated here and there for specific epidemics. All of this may seem specious when you see how quickly the casualty odometer speeds by, but it gave us confidence that we made our best effort under our production constraints to represent the horrific toll taken by the war. Hopefully, someone else will do deeper and further study in the near future. Opposite the Battle Map is the gallery of Civil War photographs on three walls. The photographs were chosen to represent three groups: soldiers, both known and unknown, landscapes and battlefields, and women affected by the war. The collection is of special interest, because most of the photos of unknown soldiers are from the collections of the Illinois State Historic Library and are of Illinois soldiers. In the gallery you can peruse the photos in their frames or, with the use of one of four interactive touch-screens; you can point to a specific photograph and pull it up for a close view and an identifying caption. Arrayed along each side of the photo gallery are eight soldiers' uniforms, four Union and four Confederate. They are a representative mix of mostly enlisted men and secondary officers. Along with replicas of their uniforms are photographs of the soldiers, brief histories of their war experience, and excerpts from their correspondence. We will learn of their fate in a later gallery.

The soldiers are:

- Major Henry Livermore Abbott of the Massachusetts 20th. The war started just as Abbott and his close friend Oliver Wendell Holmes graduated from Harvard. Abbott's two older brothers had joined the Union army, but Abbott was afraid he wouldn't have the right mettle. As he learned from his opening battle at the disastrous Ball's Bluff he was perfectly cool. Becoming a major in the 20th Massachusetts Infantry, Abbott was the most highly respected officer of his rank in the Army of the Potomac. Known as the epitome of courage, he was killed leading his troops on the second day of the Battle of the Wilderness, age 22.

Major Henry Livermore Abbott edited by Robert Garth Scott Bluff.

- Color Sergeant Abel Peck of the Michigan 24th. A 42-year-old farmer from Nankin, Michigan, Peck joined up with the 24th Michigan, which became part of the famed "Iron Brigade." Peck was color sergeant when, carrying the flag on the first day of the Battle of Gettysburg, he was felled by a bullet in Herbst Woods in the opening volley. We chose Peck for the gallery because of the beautiful letters he wrote home to his daughter. I found his letters and photograph at the Michigan State Archives and the library at Michigan State University.

- Private and drummer boy Orion Howe of the Illinois 55th. Twelve-year-old Orion Howe ran away from his grandmother to join his father and brother in the 55th Illinois regiment of the Union army. He survived being wounded at the Siege of Vicksburg to deliver an important message to General Sherman about dwindling ammunition supplies. He was wounded again during Sherman's Atlanta campaign and was appointed corporal. We were alerted to Howe by Kathryn Harris, head librarian of the Abraham Lincoln Presidential Library, who did some sleuthing to find more information on the drummer boy. Because of his gallant action in fourteen battles, General Sherman, Secretary of War Stanton, and President Lincoln all recommended Howe for admission to the Naval Academy. He dropped out and joined the merchant marine, sailing all over the world. He fought in the Modoc Indian War in California, then finally returned to Illinois and started a dental practice. He was awarded the Congressional Medal of Honor in 1896, and died in Springfield, Missouri.

- Sergeant William Carney of the Massachusetts 54th. A free black man from Bedford, Massachusetts, Carney joined the Massachusetts 54th "Colored" Volunteer Infantry and became a sergeant. At the Battle of Fort Wagner, he picked up the colors from a fallen comrade and carried them all the way to the parapet of the fort before the call to retreat. He brought the flag safely back without it touching the ground after being shot four times. This was the battle that showed the world that black troops would fight just as bravely for their own freedom as white. It is the battle which is portrayed in the film *Glory.* For his action at Fort Wagner Carney became the first black American to win the Congressional Medal of Honor.

- Major John Pelham, Stuart's Horse Artillery. A West Point student from Alabama, Pelham left the academy just before his graduation to join the Confederate army. He is the only soldier of the eight whose uniform was not created from a photograph. The only existing photo of Pelham is of him in his West Point furlough uniform, probably taken in New York in 1860. He was chosen for the gallery as he was

the prototype of the romantic, handsome, dashing and daring Southern officer. Pelham became J.E.B. Stuart's most trusted artillery commander, moving with Stuart's cavalry. It is said that he single-handedly turned a Federal assault at the battle of Fredericksburg. It was by chance that I came across a reference in Artillery General Edward Porter Alexander's memoirs to Pelham being known as "Sally," no doubt for his good looks. Highly praised for his daring deeds, "the gallant Pelham" was killed at the Battle of Kelly's Ford, age 24.

See: *They Followed the Plume The Story of J. E. B. Stuart and His Staff* by Robert Trout.

- Colonel Henry King Burgwyn, Jr., North Carolina 24th. The brash Burgwyn was the youngest colonel in Lee's army, joining the North Carolina regiment right after graduating from the Virginia Military Institute. His photo and uniform in the War Gallery are of his Archie K. Davis cadet uniform from school. We wanted to give an idea of some of the pomp and circumstance associated with war in the mid-19th century. Burgwyn was killed on the first day of Gettysburg in Herbst Woods fighting the Iron Brigade, the same skirmish in which Union soldier Abel Peck died. Colonel Burgwyn was only 21.

See: *Boy Colonel of the Confederacy—The Life and Times of Henry King Burgwyn, Jr.* by Archie K. Davis

- Private William Day, North Carolina *54*th. William Day was probably more typical of the Southern soldier of the day than Pelham or Burgwyn. He was an illiterate farmer, drafted as a private in the 54th North Carolina Infantry. He wrote beautiful letters home to his wife, in answer to her pleadings for him to come home and sending him the news that their daughter had died. The letters are in a variety of scripts, depending on who was taking his dictation. Day survived Chancellorsville and Second Fredericksburg, only to die of typhoid fever on the way to Gettysburg. I received the letters and photograph from his descendents who live in Utah.

- Private Henry Robinson Berkeley, Hanover Artillery, Virginia Berkeley was a young private in Virginia's Hanover Artillery, and managed to survive the war, even though he fought in many of the war's most vicious battles. He saw action at Yorktown, White Oak Swamp, Fredericksburg, Gettysburg, the Battle of the Wilderness, Spotsylvania ("the most terrible day I have ever lived"), Cold Harbor, and Third Winchester. After a crushing defeat at Waynesboro, Berkeley was captured while fleeing over the mountains. Imprisoned in Fort Delaware, he remained there until June 20, 1865, when he signed an oath of allegiance to the Union and boarded a boat for home. Berkeley became a teacher and wrote out his memories from the war in a journal. In his photograph from early in the war, his artillery uniform looks homemade.

See: *Four Years in the Confederate Artillery—The Diary of Private Henry Robinson Berkeley* edited by William Runge

Scene 21: The Telegraph Office

We needed an exhibit to show the toll of the war—both on Lincoln and the nation—and the Telegraph Office gallery was deemed the best opportunity. We wanted to display portraits of Lincoln with his face visibly aging through four years of the war. Originally we chose to show five portraits, one for each year of his presidency, but this was not as easy as initially thought.

Art director Eric Parr had imagined a curving effect in the group portraits from Lincoln's right profile in the early photos, centered on the one straight-on photo by Gardner, and finishing with the "last photograph " of

Lincoln ‘s left profile. We chose an early 1861 portrait—January 13, 1861—one of his first with a beard. This was taken while he was still in Springfield, but it is after Lincoln was elected, the South had already begun seceding, and he was in the thick of choosing his cabinet.

A portrait for 1862 was proving a problem, however. (Some guests may ask why there is no photo from 1862. Here is an opportunity to explain the type of detective work that goes on in a presidential library.) The only portraits of Lincoln “probably” taken “about” 1862 were from a Mathew Brady session that only showed Lincoln’s left profile, including his famous thoughtful pose with his left hand elevated. All of the other photos of Lincoln in 1862 were taken in the field with the army by Alexander Gardner. Then Tom Schwartz made a startling discovery—which complicated matter s even more. In the collections of the Abraham Lincoln Presidential Library is a pencil sketch of Lincoln by Arthur Lumley with the notation “Brady’s May 16/61. “ On the back it reads “This sketch of Lincoln was made from life, while he was waiting to have a photograph taken in Brady’s Gallery Pennsylvania Ave Washington DC 1861. Arthur Lumley.” In looking at the photographic record, Tom saw there were no such dates listed. But from the photo session dated circa 1862, the photographs showed Lincoln with the same deep part in his hair.

The chair looks identical in the sketch and photo, and Lincoln even has his hand up towards his beard. Thus, the new date for this photographic session, for which there are at four or five strong images, is May 16, 1861. As these Brady photos are dated incorrectly in dozens of books, and researchers easily perpetuate historical mistakes, this issue will be with us for decades.

In the end, we chose to skip 1862. We began with a clean-shaven Lincoln—the Hesler portrait from June 3, 1860, when Lincoln was running for president—for a greater contrast. Thought it was before Lincoln was elected, he was certainly gearing up for the run. It is an extremely clear portrait in which you can see hi s face and skin clearly. Our five portraits were thus dated 1860, 1861, 1863, 1864, and 1865. What was long thought to be Lincoln’s “last portrait, “ with the prophetic crack in the glass negative, is now determined to have been from February 5, 1865, as opposed to April 10, 1865. (His last photograph is now believed to be from the south balcony of the White House two days after his Second Inaugural Address, March 6, 1865.) The poor man is suitably old and haggard in the cracked photo, and it is with this one we have ended our sequence.

For the sound of the telegraph, we found an accomplished telegraph historian on the internet with an encyclopedic website on the history of the telegraph. Professor Tom Perera had many old telegraphs, some with sounding boards, and he recorded the list of battle casualty figures that you see emanating from the painting. The clicks you hear in the gallery are the tapping out of the actual casualty figures. It took us a good amount of time to establish that the White House was still using tape with their telegraphs as well as straight transcription by sound. Again, Tom Schwartz was instrumental in tracking down the evidence we needed. The mural shows Lincoln looking at the telegraph tape. We know that the telegraph office did have a key telegraph that printed letters directly on to tape. But, regardless, with Lincoln’s inquisitiveness regarding mechanical instruments and tools, we felt quite confident in showing him perusing casualty figures directly from the tape. Incidentally, Lincoln had previously met one of his War Department telegraph operators several years before in the Tazewell House in Pekin, Illinois, in 1857. The operator showed Lincoln the Morse key, from the battery to the sounding board, and answered his many pertinent questions “showing an observing mind already well furnished with knowledge of collateral facts and natural phenomena.”

Scene 22: The Gettysburg Gallery

For the Gettysburg mural we wanted the sweep and scope of the battle as well as the aftermath, and more than anything else we needed to find an image that worked graphically. The solution was quite simple, actually, once we took the time to study it. The scene, as most of you will recognize, is the battle on Cemetery Hill at the end of the second day, when the Confederates briefly pierced the Union defenses. The hill not only gave us a bit of geography, but it has the most notable landmark of the area from the time, the gate of the Evergreen Cemetery. By the time of Lincoln's visit there was a sign on the gate: "All persons found using firearms on these grounds will be prosecuted with the utmost rigor of the law." And, of course, the cemetery is the perfect motif to lead into the setting of the National Cemetery and Lincoln's dedication. The graves you see represented are the various stages of burial. On a given battlefield there is the immediate problem of burying the dead before disease sets in. Then there is a disinterment with a proper burial to follow. The problem with Gettysburg was that the town was so small and the battle so huge there were not enough people to bury the dead. In declaring a sort of national emergency, the field of battle was turned into a national cemetery, and Lincoln was, belatedly, asked to speak at the dedication ceremony four months later.

The circumstances of Lincoln's speech are well known. He did not prepare his brief remarks on the train trip there, but had worked them out very carefully. His page and a half speech of 272 words has been transcribed in Lincoln's hand and there are five extant copies that we know of, though, according to Gary Wills, probably none of them are the delivery address. According to an eyewitness, the first page was written on White House letterhead. John Nicolay, one of Lincoln's secretaries, says the second page was on scrap paper. Two of these copies are in the Library of Congress. The Abraham Lincoln Presidential Library has one of the five copies, which will be on display in the Museum's Treasures Gallery.

See: *Lincoln at Gettysburg—The Words that Remade America* by Gary Wills.

Scene 23: Tide Turns and Washington Celebrates

Suddenly, everything starts going right for Lincoln.

For the Tide Turns Gallery, we wanted an opportunity to show some of the positive events that occurred during Lincoln's difficult four years. By the fourth year of the war the tide had finally begun to turn for the Union, much of it due to the efforts of Generals Grant and Sherman. We chose seven events that were notable concerning the change in Lincoln's mood near the end of the war, and we made paintings of them. Under each painting will be a display case filled with artifacts from Lincoln's presidency.

"Lincoln Re-elected" (Nov. 8, 1864)

The evening of November 8 was rainy and foggy in Washington, D.C. A few months earlier, no one had expected Lincoln to be re-elected. Lincoln walked to the War Department to hear the election results so he could be near the telegraph and keep track of the latest vote count. Friends had been arriving during the stormy evening to hear the latest news, including Major Eckert, chief of the Telegraph Office, who had fallen in the mud outside. Stanton arrived nursing chills from a fever. The small group with Lincoln shared stories until dinner came at midnight—an oyster dinner that, it was reported, Lincoln awkwardly served. Telegraphed messages with election

results had been arriving all night and Lincoln was assembling the tallies. He had predicted that he might win by one electoral vote. Sometime soon after, it became clear that Lincoln was sweeping to victory and, around 2:30 AM, smiles started to fill the faces in the room. Lincoln was congratulated by his friends, while outside the window the Marine Band struck up a song. There are several accounts of the election night of 1864, one of the most notable being *Lincoln in the Telegraph Office* written by one of the young telegraph operators, David Homer Bates.

Artifacts include:

1864 Campaign Lantern—With many male voters serving in the military, campaigning hoopla was drastically reduced in 1864. This is a rare example of a lantern showing Andrew Johnson, Lincoln's new vice-presidential candidate from Tennessee.

Broadside "What the Administration Has Done"—Broadsides were an inexpensive way to mass-produce materials touting the accomplishments of the Lincoln Administration.

1864 Election Telegrams—Fearing he would be denied a second term, Lincoln sat in the War Department telegraph office awaiting returns on the evenings of October 11 (for the states of Indiana, Ohio, and Pennsylvania) and again on November 4, 1864, for the remainder of the states. In the end, he would be the first president since Andrew Jackson (1829-1837) to be reelected.

Presidential Vote Totals, 1860 and 1864—Lincoln created these tables to include in his annual message to Congress, now known as the State of the Union message.

13th Amendment--The Passage of the Thirteenth Amendment January 31, 1865—On January 31, 1865, after weeks of debate, and much back-door lobbying an d arm twisting by Lincoln, the United States Congress finally passed the 13th Amendment. A second later the chamber erupted in cheers and congratulations and a one hundred gun salute was fired to celebrate the event. Slavery was officially and legally abolished. Our scene is set with Lincoln pacing his office floor waiting for word of the passage of the amendment's passage. Now he stands smiling as he listens to the 100-gun salute as congressmen and cabinet officers come streaming through the door. Tad has run into the room, holding his ears, although thrilled about the noise. Massachusetts senator Charles Sumner is in the forefront, and William Seward stands to the side. This scene is an imaginative recreation. No one knows exactly where Lincoln was when he heard the news, nor who was with him.

Artifacts include:

Thirteenth Amendment—Ironically, thirteen commemorative copies of the amendment ending slavery survive. The significance of the document undoubtedly explains the creation of commemorative copies. Written on vellum (calf's skin) this copy is signed by Lincoln, Vice President Hannibal Hamlin and Speaker of the House Schuyler Colfax along with 138 members of Congress.

1864 Senate Photograph Album—Portraying the Senators who passed the Thirteenth Amendment, this album was sold to raise money for the war effort. It eventually was given to President Lincoln.

Second Inaugural--Lincoln' Delivers the Second Inaugural Address (March 4, 1865)—The morning of March 4, 1865, dawned cold and windy in Washington, D.C. I had been raining earlier, and the streets were knee-deep

in mud. Crowds started to gather early to find good positions to observe the inauguration ceremony, and by 12:00 noon they were thoroughly soaked and miserable. Lincoln finally stepped up to the podium. As if by divine providence, the clouds parted, and a shaft of bright sunlight illuminated Lincoln. Under this auspicious sign, he began to speak. Lincoln later called it a good omen. The moment seemed like a metaphor for the peace that seemed to be finally coming at the end of the long national nightmare and, though Lincoln specifically stated in his speech that God does not takes sides in war, the sun to many seemed to signal God's approval of Lincoln and his policies.

Artifacts include:

Letter to Amanda Hall—In this reply to a request for an excerpt of his Second Inaugural address, Lincoln selected a moving portion condemning both the North and the South for the national sin of slavery.

Inaugural Ball Invitation—Lincoln's second inaugural ball was held in the Patent Office, a building that he liked to visit since it held patent models, including his own for lifting boats over shoals. The Lincolns entered the ball at 10:30 p.m. with Mrs. Lincoln wearing a white silk and lace gown.

***Washington Chronicle Jr.*—**This inaugural newspaper was printed on a parade wagon as it processed along the parade route along with military bands, floats, a model of a monitor firing rounds from its revolving turret, and assorted military and civic groups.

Inaugural Day Pass—Inaugural passes allowed dignitaries and their guest's admission to the seats behind the presidential podium. Lucy Hale, daughter of New Hampshire Senator John P. Hale, secured a pass for her boyfriend, John Wilkes Booth.

Second Inaugural Address—Most printers released commemorative copies of Lincoln's Second Inaugural Address in black bordered immediately following his death. This rare color printing was one of a handful printed before Lincoln's assassination.

Lincoln Visits Richmond, April 4, 1865—After four years of war and a long, hard siege, the Confederate capital city of Richmond, Virginia, finally fell before Grant's army. On April 4, 1865, Lincoln made his way up the James River towards the conquered capital. He was accompanied by his son, Tad, whose birthday it was, Admiral David Porter, and twelve sailors rowing a small barge. Lincoln was unrecognized when the little boat first landed. But moments later, a black workman saw him and fell to his knees, shouting out to the others, "Bless the Lord, there is the great Messiah." The embarrassed Lincoln told him to stand and kneel only to God. The small party then walked into the city, the sailors carrying carbines and acting as his body guard. The crowd became so thick a soldier was finally sent for with a horse to police the enthusiastic crowd.

Artifacts include:

"Richmond Falls"—The fall of the Confederate capitol was a great symbolic victory for the North, portending the end of the war. Celebratory broadsides such as this one were printed and posted throughout Washington, D.C.

Lithograph, "Abraham and Tad Lincoln Enter Richmond"—Lincoln's visit to the captured Confederate capital on April 4, 1865 created great excitement among the remaining occupants. T. Morris Chester, of the Philadelphia Press, described Lincoln's visit in vivid detail:

"The great event after the capture of the city was the arrival of President Lincoln in it...There is no describing the scene along the route. The colored population was wild with enthusiasm. Old men thanked God in a very boisterous manner, and old women shouted upon the pavement as high as they had ever done at a religious revival."

Play "Dixie" for Me (April 8, 1865)—After visiting Richmond, Lincoln prepared to return to Washington, D.C., on the morning of April 8, but paused at the boat dock near the *River Queen,* still hoping to hear of Lee's surrender. He read aloud from Shakespeare's *Macbeth* and requested that the band play the "Marseillaise" in honor of his guest, the Marquis de Chambrun, who stands to the right of the bandleader. Then, in a surprise gesture, the president requested that the military band play "Dixie." He said, "(It's) good to show the rebels that, with us in power, they will be free to hear it again." Charles Sumner had joined the president as well.

Artifacts include:

"Dixie"—Though many in the North regarded it as the Confederate national anthem, this Daniel Decatur Emmett tune remained popular because of its quick tempo and catchy melody. Lincoln joked that the Attorney General declared the song "a lawful prize" of war since Union armies had "fairly captured it."

Song Sheets—Music shaped the meaning of the war in both North and South. Highly spirited marches energized young men to enlist. Sad dirges offered consolation to grieving families. Popular songs entertained a population seeking relief from the tragedy of the battlefield.

News of Lee's Surrender (April 9, 1865)—It was difficult to find out when and where Lincoln first heard of the surrender of Robert E. Lee. There are varying accounts: some saying he learned of the news when docking at City Point after his visit to Richmond, others reporting it wasn't until later in the evening at the White House. With the help of Tom Schwartz checking some obscure references, we settled on the latter. It is about 9:00 PM and Lincoln stands in the hallway outside of his bedroom on the second floor of the White House. He has been called out to meet Secretary of War Stanton who has rushed over to present Lincoln with important news:

Robert E. Lee has surrendered. Stanton is uncharacteristically joyful as he watches Lincoln reading the telegram. In a second the men will throw their arms around one another and dance for joy. Lincoln's friend and bodyguard, Ward Hill Limon, stands in the background.

Artifacts include:

Lee's Surrender—News of Robert E. Lee's surrender spread quickly throughout the North by telegraph, newspapers, and broadsides. Spontaneous celebrations in major cities marked the occasion.

Photographs of Ulysses S. Grant and Robert E. Lee—Both considered military geniuses; Grant and Lee met in the McLean House to sign the surrender terms that marked the fall of the Confederacy. Said Grant of his Southern adversary: "As he was a man of much dignity, with an impassible face, it was impossible to say whether he felt inwardly glad that the end had finally come, or felt sad over the result, and was too manly to show it."

McLean House at Appomattox—Lee was gratified that Grant did not use the word "unconditional surrender" in the document ending hostilities. Rather, Grant allowed the Army of Northern Virginia to stack their arms and record their paroles. The terms also stated: "this done each officer and man will be allowed to return to their homes not to be disturbed by United States Authority so long as they observe their parole and the laws in force where they may reside." In addition, Grant allowed officers and enlisted men to keep their horses and mules for spring plowing. "The war is over," the victorious Union commander declared. "The Rebels are our countrymen again."

The Last Speech (April 11, 1865)—The evening of April 11, 1865, Lincoln gave what would be his last speech. In those days, citizens were often allowed to wander on the White House grounds, and Lincoln often spoke informally from the second story window over the north portico to a crowd assembled on the north lawn and down Pennsylvania Avenue. London journalist and friend, Noah Brooks, stood just to one side of the window holding a single candle so the President could see well enough to read his speech from thirteen sheets of paper. Lincoln's son, Tad, stood below him, gathering up the sheets as Lincoln dropped them to the ground when he was finished with them. In the speech, Lincoln talked about the future of the Union and presented the then-controversial prospect of giving African- American veterans the vote. His audience was in a celebratory mood and may not have been ready to listen to a major policy speech. John Wilkes Booth was there, however, and he understood that Lincoln was advocating voting rights for blacks. He vowed to a friend that that was the last speech Lincoln would ever give.

Artifacts include:

Last Public Speech—In this address, Lincoln offered glimpses into his Reconstruction policies, including a defense of the Unionist government of Louisiana, an admission that Reconstruction was not the exclusive prerogative o f the President, and his willingness to extend voting rights to a limited number of blacks. Radical Republicans opposed the Unionist government of Louisiana, in part because it did not provide voting rights for blacks.

Henry F. **Warren Photograph of Abraham Lincoln, March 6, 1865—**Two days after Lincoln took the oath of office for the second time, he allowed Henry F. Warren to take several photographs. The photos were taken on the south balcony of the White House. The wind tossed Lincoln's hair in disarray, adding to the war-weary expression on his face.

Soldier's Diary Entry—Leigh G. Huntley wrote daily diary entries of Washington events in the closing days of the war. Part of the crowd that heard Lincoln's speech on April 11, he offers a vivid description of the evening's events, including joyous celebrations and brilliant fireworks.

John Wilkes Booth—The famous Shakespearean actor, passionate Confederate sympathizer and rabid white supremacist, Booth had planned to kidnap Lincoln months earlier in an attempt to free Confederate prisoners of war. Booth believed that these soldiers would carry on the fight for Confederate independence. The plot, however, was never carried out. Hearing Lincoln's April 11 speech, Booth declared to associate Lewis Powell, "That will be the last speech he will ever make."

Scene 24: Ford's Theatre

A great deal of research went into this important gallery, which often was a thorny problem because so much has been made of the dramatic and macabre events. People often remember an event of import *very* differently; others attracted by the sensationalism of an event often write a lot of malarkey about it , and it gets repeated until it's thought to be true. Adding to these inherent problems, the jocular historian for the Park Service, Michael Maione, died suddenly, and his position was never filled. The existence of Ford's Theatre was both a hindrance and a help to research. Thankfully, Tom Schwartz led me to several assassination researchers which were of help. Notably is one Richard Sloan, who works for ABC News and has recreated the presidential box from Ford's Theatre in his home.

We were looking to build a replica of the chair to exact specifications, but then we discovered that several companies around the country make Lincoln rocking chairs and we were able to purchase one with near identical design. The wall paper and most of the other furnishings were based on what is in Ford's Theatre today, after their renovation in the 1960s. There are a few exceptions, notably the curtains around the box. The curtains in Ford's Theatre are gold. This is based on a description by Alfred Waud, the illustrator known for his journalistic drawings of the Civil War. Though Waud reported them gold, several historians have pointed out that they don't look gold in the photographs of the theatre's interior. Gold would not look like that in gray-scale. Richard Sloan agreed with this assessment, and said that the curtains look to be of a dark red or a green. This pleased one of our art directors immensely as he wanted them burgundy, and, indeed, I have found several engravings and woodcuts where the curtains are burgundy. We believe Waud made a mistake and we have made our curtains burgundy. Be careful what you write down for posterity—it can send countless researchers off in the wrong direction! We were able to find the identical engraving (from hundreds!) of Washington that hung in front of the president' s box, based on a painting by Gilbert Stuart, at the Library of Congress. That is a United States Treasury flag which hangs between the American flags.

According to Nancy Buenger, textiles conservator at the Chicago Historical Society, Lincoln wore the [suit] made for him by Brooks Brothers for his second inauguration to Ford's Theatre the night he was assassinated. CHS has the *frock* coat from the assassination, as witnessed by the sleeve torn off by the doctors; yet she also says that the frock coat at CHS was not made by Brooks Brothers. Ford's Theatre, however, has the Brooks Brothers *overcoat* with the embroidery on the inner silk lining made for the second inaugural, which was most assuredly worn to the theater that night.

If you'd like to be a little more confused, I'll read to you from Lincoln's sartorial biography regarding his dress at his second inaugural: "His clothes had been made by Brooks Brothers of New York, and he wore a hat as new and shiny as Douglas had ever sported, and new shoes. It was this suit that was chosen by William Slade, the steward of the White House, as the finest in the President' s wardrobe, to be put upon the President for that long last ride to his final resting place in Springfield....The overcoat, worn at the second inaugural and on the night of the assassination, was made by Brooks Brothers..."

At any rate, we have Lincoln's measurements and we built him several suits nice enough to be seen in public. I actually got a set of Lincoln's measurements from the Brooks Brothers company, which still had them in their files. He wore a 40 extra long coat and 32" waist extra long trousers. Another source gives his neck size as 14 1/2.

Several eyewitnesses reported seeing Mary in completely different dresses. We went with the description that was most detailed. "Miss Truman and Mrs. Evans, who paid close attention to her appearance, both noted that she wore neither evening dress nor a headdress of flowers. Miss Truman said that Mary wore a spring silk dress, light gray in color with black pinhead check and bonnet to match. Mrs. Evans described Mary's headdress as 'an old fashioned black coal scuttle bonnet.'" These descriptions are from the trial transcripts of John Surratt, one of the alleged conspirators in Lincoln's assassination.

As for Booth, he wore an ordinary dark business suit to the theatre that night. He left one of his spurs on the stage, and Ford's Theatre has one of his cavalry boots in their museum.

Scene 25: The Funeral Train

Lincoln was shot on Good Friday and died the following day. His death turned him into a mythic hero. He became a martyr for liberty and the savior of the country. When it was finally decided to lay the president to rest back in Springfield, elaborate funeral preparations were made along the entire route on which Lincoln had traveled east four years earlier. After lying in state in the East Room and in the Capitol, Lincoln's body boarded a nine-car funeral train with 300 dignitaries and the casket of his son Willie. In ten cities between Washington and Springfield, Lincoln's casket was taken off the train, carried through town, and displayed for people to see.

At the exit of the Funeral Train gallery is a photo of a young Ron Rietveld, now a 60+-year-old history professor emeritus from Cal State Fullerton. He was one of the Lincoln scholars on our advisor board and, as an avid Lincoln fan when he was a boy of fourteen; Rietveld was invited by Harry Pratt of the Abraham Lincoln Association to do some research in the Lincoln collection at the Illinois Stat e Historical Library. In a file of papers sent to John Nicolay by Edwin Stanton's son, Lewis, Ron found a photograph of Lincoln lying in state—a photograph that nobody thought existed. Even at 14, Ron knew enough about Lincoln history and photography to recognize the event—Lincoln lying in state in New York City's City Hall on April 24, 1865—even though no one had seen a photograph of it. Stanton had ordered no photography of Lincoln's corpse. When he learned a photo had been taken, he ordered all prints and glass negatives destroyed. One photo was saved and sent to him, which ended up in the collection here. After working with us on the museum Rietveld quipped, 'When I agreed to help create the museum I had no idea I would end up *in* it." We think his story is inspiring for young history fans.

Scene 26: Lying in State

The Lincoln funeral in Springfield was the most elaborate of the dozen along the funeral route. Lincoln lay in state in Representatives Hall in the Old State Capitol. The room was dramatically redecorated, and the day of the ceremony thousands of acquaintances lined up to pay their last respects in the room where Lincoln had delivered his famous "house divided" speech. A throng of press people covered the entire event, so there are very accurate descriptions of the material of the decorations, how many flowers were purchased, and what sentiments were written where. We spent a long time trying to deduce what kinds of flowers would have been on display. All the flowers were white. I figured that florists would only have access to what was native, and I spoke with several

Illinois botanists about what would have been in bloom locally that May 3rd and 4th. Digging a little deeper, it turns out that florists had all manner of things in hot houses all winter long. We went with a combination of typical Victorian funereal flowers and local blooms.

SCENE 27: HOLDING ON TO LINCOLN

Thousands of people poured into Springfield for Lincoln's last funeral, and they drifted about looking for things Lincoln may have touched or used or owned. Whether it was a piece of wood, a piece of roofing, a hair from his horse's tail, pilfered flowers or evergreens from the funeral decorations, pieces of his house, objects from the Lincoln White House—everything was up for grabs. The Lincoln Library has a fair number of these items, some with letters of provenance, and these will be on display, along with artifacts from the attempted kidnapping of Lincoln's body in 1876, in cases set into a mural of the Lincoln Tomb in Oak Ridge Cemetery.

Artifacts include:

CASE #1:

Burglar Tools Used to Steal Lincoln's Body in 1876—Lincoln did not rest easily in his Oak Ridge Cemetery tomb. More than a decade after his death, his corpse was the subject of a bizarre body snatching scheme. These tools used to break into the Lincoln Tomb were submitted as evidence at the trial. The plan was to hide Lincoln's body and ransom it for money and the freedom of a master engraver at Joliet Penitentiary.

Silver Casket Plate—Abraham Lincoln's remains were transferred to several different caskets. The silver plate seen here is from the original coffin.

Casket Handle—This handle is one of ten from a later casket that held Lincoln's remains. It was uncovered in 1900 during repairs on the Tomb.

Lincoln Tomb Construction Photograph—Faulty construction resulted in continuous expense and frustration for the National Lincoln Monument Association. In 1895, the Association, low on operating funds, turned ownership of the Tomb over to the State of Illinois.

CASE #2

Piece of wood from the Lincoln Birthplace—Like medieval holy relics, pieces of original material from Lincoln artifacts or structures were prized possession s after 1865. This fragment of wood allegedly came from the birthplace property in Kentucky.

Tin Shingle from the Lincoln Home—When the tin shingles were replaced on the home in 1901, the old shingles were pressed into service as pin trays and ashtrays. Original paint can be found on the bottoms of many of these trays.

Lincoln Home Wood—Another item removed during the 1849 home repairs was the front door. John Roll later cut the door into pieces and created souvenir items for family and public distribution.

White House Silver Spoon—According to the affidavit by Elizabeth Keckley, Mrs. Lincoln's dressmaker and confidante, this spoon was used by Abraham Lincoln during his final meal before going to Ford's Theatre on April 14, 1865. Many such items disappeared after Lincoln's assassination, as staff and the public clamored anything with a Lincoln connection.

CASE #3

Funeral Relics—Abraham Lincoln's funeral was a national event. In cities where his body was removed from the train for public observances, mourner s paid their respects. Some, inevitably, sought to preserve a piece of history by removing sprigs of evergreens and flowers from funeral sprays or black bunting from the catafalque. Typically, the black crape was decorated with shells or sequenced stars. Even Lincoln's horse, Old Bob, had hair from his tail and mane pilfered for souvenirs.

THE TREASURES GALLERY

The artifacts in the Treasures Gallery may include:

Proof Sheets of the First Inaugural Address—In his inaugural address Lincoln had to show both strength and conciliation to an anxious nation. Seven states had already left the Union, while the remaining states in the upper South waited to hear what Lincoln would say. Early drafts of the address were circulated to individuals whose opinion Lincoln valued. These sheets were given to David Davis for comment.

Abraham Lincoln's Annotations in William Dean Howells, *Life of Abraham Lincoln*—Samuel Parks, an Illinois lawyer, asked his friend Abraham Lincoln to correct an early printing of a campaign biography written by the noted author William Dean Howells. The first 83 pages contain penciled corrections by candidate Abraham Lincoln. Many of these corrections are found in later editions of the *Life of Abraham Lincoln.*

Plaid Carriage Lap Robe—Mary Lincoln worried that the duties of office were taking an awful toll on her husband's health. She invited guests for breakfast to lure the President both to eat and to socialize. Another convention she insisted upon were afternoon carriage rides to force Lincoln to escape the demands of the war, if but for an hour. On windy and colder days, this carriage lap robe was used to keep them warm.

Cake Plate from Lincoln Home—Entertaining in the Lincoln home increased in the late 1850s, corresponding with Lincoln's political runs for the Senate and the Presidency. Mrs. Lincoln also liked to throw birthday parties for her sons. At these events, Mary would have the boys perform scenes from Shakespeare or read poems.

Invitation to William (Willie) Wallace Lincoln's Birthday Party—Mary Lincoln loved to pamper her children. This invitation to Isaac Diller, a playmate of the Lincoln boys, is for Willie's birthday party. Diller is also seen in the forefront of a photograph of the Lincoln Home taken in 1860.

Wooden Ink Well—Sequestering himself in a storage room of his brother-in-law's to avoid the press of office-seekers, Lincoln found a quiet place to write his first inaugural address. The wooden inkwell was used to pen one of Lincoln's most famous speeches.

Pen—Lincoln is said to have used this pen as president. Mrs. Lincoln kept the pen even though the steel tip is missing. She later presented it to Myra Bradwell as a gift, claiming that President Lincoln used it to sign a copy of the Emancipation Proclamation. Most likely it was a commemorative copy rather than the actual pen. It was Myra who helped secure Mrs. Lincoln's release from Bellevue Sanitarium.

Leather Presidential Portfolio—Drafts and official papers were transported in this leather portfolio. Lincoln frequently took papers with him to the telegraph office in the War Department as he waited for news from the front lines. He also took work with him to the Soldier's Home, about three miles from the White House. Almost certainly this portfolio held various drafts of the Emancipation Proclamation.

Napkin Ring—Part of a personal service of tableware, this silver place napkin ring was given by Mary Lincoln to the Reverend David Swing family, who consoled her following the death of Tad. The official White House service in the Lincoln administration was gold plate and lacked a monogram.

Silver Plate Goblet—This goblet was part of the personal service used by the Lincolns for private dining. Official tableware could not have the President's monogram on them.

Dorflinger Crystal—Mrs. Lincoln selected a very elegant White House crystal made by Christian Dorflinger. Using a special process, the crystal was extremely delicate and ornate. As such, few examples survive.

Crystal Water Goblets—These goblets were used on the train that transported Lincoln as President-elect to Washington, D.C. Note how different they are from the Dorflinger crystal.

Soup Tureen—When Mary Lincoln arrived at the White House, there were not enough place settings of any single presidential china pattern to host a state dinner. Determined to remedy the state of disrepair, Mary traveled to New York City, Boston and Philadelphia to select furniture, fabric, draperies, wallpaper, china and crystal for the White House. At the same time, she purchased personal china and table services paid for personally by Lincoln.

Tad's Toy Cannon—John A. Dahlgren, Naval Ordinance officer, received a note from the President asking for a gun to give to Tad. Removing his own operational model of a howitzer from the shelf, Dahlgren bent the firing pin and sent it on to Tad as a gift.

Fido—The Lincoln boys loved this yellow-brown mixed breed. Fido could not tolerate the train trip from Springfield to Washington, so he was given to the Roll family who had boys similar in age to Willie and Tad. Three photographs of Fido were made for the Lincoln boys as keepsakes.

Carte-de-Visite Album of the 150th Pennsylvania Infantry, Company K—Protecting the President was a haphazard affair. This regiment loosely served as the White House guard, as well as the guard at the Soldier's Home. Tad became great friends with the soldiers, playing with them and occasionally getting them out of work. They returned their affection by presenting the boy with an album containing photographs of each soldier in the company. Robert Todd Lincoln kept it as the fondest reminder of his little brother.

Mary Lincoln's Music Box—Made in Switzerland, this music box of Mary Lincoln plays twelve different operatic arias. Mary loved music, and particularly enjoyed the summer concerts given by the Marine Band in Lafayette Park.

Lincoln Family Photographic Album—This album contained photographs of visitors to the White House. Carte-de-visites were used as calling cards and left to indicate a visit. At some later date, Robert Todd Lincoln began to identify the individual images. The album contains Julia Taft, the young girl who served as a babysitter for Willie and Tad, as well as various politicians, military leaders and celebrities such as P.T. Barnum's star attraction, Tom Thumb. Robert Lincoln was so embarrassed by his parent's meeting with Tom Thumb that he refused to meet the diminutive guest.

Coral Necklace and Earrings—Mary Lincoln loved clothes and jewelry, as reflected in this coral necklace and earring ensemble.

Diamond Ring—Five European cut diamonds mounted on a black onyx base could symbolize the five men in Mrs. Lincoln's family: Abraham, Robert, Eddie, Willie and Tad. After her death, the ring was given to her sister, Elizabeth Edwards, and passed down through her family.

Mahogany Vanity—Mary Lincoln kept her jewelry in this small vanity. It was probably given to Ann Todd Smith, Mary's youngest sister, before the Lincolns left for Washington in 1861.

Watch Locket with Photo Survey of Huron—As a young man, Lincoln worked as a surveyor, a trade that provided a good income even as it enabled him to map the frontier. Of the six town surveys known to have been done by Lincoln, the town of Huron was the sole "paper" town, or town that existed only on paper. Had it been built, it would have been the terminus of the proposed Beardstown and Sangamon Canal, connecting the Sangamon to the Illinois River.

Certificate of Service for Nathan Drake—When Lincoln joined the Illinois Militia in April 1832, heeding the call to arms in the Black Hawk War, he received an unexpected honor being elected Captain of his company. This certificate of service illustrates his brief career in that office. He later joked that the only blood he shed was in battles with mosquitoes.

Letter to George Spears—As postmaster of New Salem, Lincoln may have been less then vigilant in his duties, but he resented any implication of dishonesty. His terse reply to George Spears shows Lincoln defending his honor against Spears' allegations of misdeeds.

Mary Todd Wedding Skirt—According to family tradition, Mary Todd married in such haste that she borrowed the wedding dress used by her sister Frances Todd Wallace. Although the blouse is missing, the dress was passed down in the family. Several photographs show descendants wearing the dress at various events, indicating the skirt has been altered.

Marriage License—The Episcopal minister Charles Dresser married Abraham Lincoln and Mary Todd in the parlor of her sister, Elizabeth Todd Edwards, on November 4, 1842. The couple honeymooned at the Globe Tavern (the honeymoon site as well for Frances Todd and her husband Dr. William Wallace). It was at the Globe Tavern where Robert Todd Lincoln was born a year later. Three other sons would follow.

Mary Todd Lincoln Letter—A number of letters between Mary and Abraham Lincoln while he served in Congress were saved from a burn pile in 1860. In this letter, Mary relates family news, especially on the health of Eddie. She also relates how Eddie managed to win over her stepmother in allowing a cat to stay in the house.

While Mary enjoyed her time in Lexington, Kentucky, visiting her father, she indicates that her sister, Frances, reported that Springfield was "dull as usual."

Shawl—Both Abraham and Mary Lincoln were known to wear shawls. This red fringed shawl belonged to Mary Lincoln. Given to Frances Todd Wallace it was subsequently passed down in the family.

Shaving Mirror—When the Lincolns left for Washington, many items that were not sold in a yard sale were given to family, friends and servants. This shaving glass was presented to Rita de Silva, a seamstress who helped Mrs. Lincoln with housekeeping. Mrs. de Silva was part of the persecuted Portuguese Protestants who fled Madeira and relocated in Central Illinois.

White Kid Gloves—On the night Lincoln was shot, he was carrying a spare set of kid gloves in his coat pockets. Convention required he wear them in receiving lines, but Lincoln was never comfortable with them, hiding them away in his pockets as decently possible. The reporter Noah Brooks observed at a presidential levee, "The most bored man in it is Old Abe, who hates white kid gloves and a crowd." Mary Lincoln gave these to her sister, Elizabeth Todd Edwards.

Lincoln Glasses—Lincoln claimed he had "old eyes" requiring the need for reading glasses. This pair was left at the home of Connecticut Governor William Buckingham while Lincoln was en route to visit his son Robert. Following a successful speech at Cooper Union in New York City, Lincoln used his trip to Phillips Exeter as an opportunity to meet Eastern Republican leaders and indulge in more speechmaking. The glasses match the magnification of other known Lincoln spectacles and were presented by the great granddaughter of Governor Buckingham.

THE INNER CASES OF THE TREASURES GALLERY THE TREASURES GALLERY

Artifacts may include:

Abraham Lincoln Letter to Mary Lincoln—In Washington, the young politician from the Illinois Seventh Congressional District boarded with his wife and two young boys at Mrs. Sprigg's house. The constant crying of little Eddie was too much for Lincoln and his fellow boarders, prompting the congressman to send his wife and children to Lexington, Kentucky to stay with her parents. Lincoln quickly realized his mistake. Acknowledging that he was lonely and depressed, he wrote: "I hate to sit down and direct documents, and I hate to stay in this old room by myself."

Emancipation Proclamation—Considered by Lincoln to be his most important state paper, the Emancipation Proclamation was also the most commercially reproduced document of the Lincoln Administration. This copy, the Leland-Boker edition, was made for the Great Central Sanitary Fair in Philadelphia June 7-29, 1864. In a rare appearance outside of Washington, D.C. Lincoln traveled to see the exhibits at the fair and sign copies of the proclamation. Autographed copies sold for $10, with the remaining copies being sold at the Boston Sanitary Fair five months later.

While the proclamation eliminated the border states of Missouri, Kentucky, Maryland and Delaware from consideration, it immediately freed thousands of slaves who fled to the Sea Islands in South Carolina. Of greater

long-term importance, the proclamation also made the Union army a force for emancipation. Black abolitionist leaders such as Frederick Douglass embraced the proclamation, and began actively to recruit blacks for the Union army. Two of Douglass's sons served in the Massachusetts 54th, the "Glory" regiment portrayed on the Keith Rocco mural. Lincoln realized that the proclamation, as an executive order, was an interim measure. Only a constitutional amendment could permanently ensure the end of slavery. Thus the door was opened to passage of the Thirteenth Amendment in the closing weeks of Lincoln's life.

The Gettysburg Address—Lincoln's most recognized political statement; the address delivered at the dedication of the National Cemetery at Gettysburg, Pennsylvania, summarizes the war's meaning. Dating the beginning of the nation at 1776 with the aspirations contained in the Declaration of Independence, Lincoln appeals not to legalisms of the Constitution but to the document proclaiming that "all men are created equal." The blood sacrifice of the soldiers who died on the battlefield consecrated the site as a fitting memorial in perpetuity. Lincoln goes beyond commemorating their sacrifice and urges the audience "to be dedicated here to the unfinished work" yet remaining. The "new birth of freedom" would be a country without slavery, ensuring that the American experiment would "not perish from the earth."

Edward Everett, the keynote speaker who gave a two-hour oration, wrote to the President, "I should be glad, if I could flatter myself that I came as near the central idea of the occasion, in two hours, as you did in two minutes." Lincoln graciously replied, "In our respective parts yesterday, you could not have been excused to make a short address, or I a long one." Only five copies of the address exist in Lincoln's hand. This copy is known as the "Everett" copy because Edward Everett requested it from President Lincoln. Together with his own Gettysburg Address, Everett bound them in book form to be sold at a fundraiser to support the war effort.

Lincoln's Stovepipe Hat—Next to his beard, Lincoln's stovepipe hat is his most emblematic symbol. A towering at 6' 4"—at a time when most men were 5' 6"—Lincoln added to his height with this tall headgear made from beaver pelt (note the wear marks where he held it during windy weather). Lincoln habitually used his hat for storing letters and notes. William Herndon, his Springfield law partner, called Lincoln's stovepipe hat "an extraordinary receptacle [which] served as his desk and memorandum book." On at least one occasion, Lincoln apologized for misplacing important correspondence claiming, "when I received the letter I put it in my old hat, and buying a new one the next day, the old one was set aside, and so, the letter lost sight of for a time." The inner band is stretched by the placement of papers within it, suggesting that Lincoln retained the practice up until his death.

GHOSTS IN THE LIBRARY ARTIFACTS CASE

1893 Chicago World's Fair Color Lithograph—The World's Columbian Cases Exposition ran from May 1 to October 30, 1893, to commemorate the 400th anniversary of Christopher Columbus's arrival to the New World. The fair was envisioned to represent the wide range of "civilizations" existing in the world a s represented by this print of an Indian village.

Bird's Eye View 1893 Chicago World's Fair—Rising from the ashes of the devastating 1871 fire, Chicago boosters wanted to show the world how the Windy City was once again a world class destination. Enlisting the services o f architect Daniel Burnham, the fair buildings represented a neoclassical style. Plaster of Paris used in

the construction eventually led people to dub the fairgrounds the "White City." Chicago's famous Field Museum and the Museum of Science and Industry are housed in structures remaining from the fair.

World War II United States Treasury Poster—Numerous war efforts were promoted through publicized fund drives. Here, newspaper boys were recognized for their efforts at selling war savings stamps.

"Welcome Home," color lithograph by E.G. Renesch, Chicago, Illinois –This 1919 poster acknowledges the contribution of African-American military service in the First World War. "Welcome Home" is a stylized setting representing the traditional elements of hearth and family.

Tantaka-Iyotaka or Chief Sitting Bull (1831-1890)—D. F. Barry took this photograph of the great Hunkpapa Lakota chief who united the Lakota tribes against Unites States military encroachments on Indian lands. It was Sitting Bull's vision that foresaw General George Armstrong Custer's defeat at the Battle of Little Big Horn. In another vision, he saw his own death in 1890.

William G. Stratton Family—The library contains the personal papers of most Illinois governors. This photograph shows Governor Stratton and his family at the Executive Mansion. Stratton was known for his keen administrative abilities and adroit fiscal priorities.

Joseph Smith, Pencil Sketch by Benjamin West—Joseph Smith, the founder of the Church of Jesus Christ of Latter-Day Saints, was sought by Missouri officials in a series of incidents including the fatal shooting of former Governor Lilburn Boggs. The extradition trial took place in the Springfield Federal Court in January 1843. The trial was such a sensation that Judge Nathaniel Pope' s courtroom was overflowing with spectators. A number of women were placed in chairs on either side of Judge Pope. Justin Butterfield, defending Smith, began the proceedings with his characteristic humor:

"May it please the Court. I appear before you today under circumstances most novel and peculiar. I am to address the Pope (bowing to the judge) surrounded by angels (bowing lower to the ladies), in the presence of the holy Apostles (gesturing to the Mormons), in behalf of the Prophet of the Lord."

Failing to find that Smith had committed a crime in Missouri, Judge Pope set Joseph Smith free.

The Book of Mormon—The Angel Moroni revealed to Joseph Smith the existence of golden plates upon which were written the history of the lost North American tribe of Israel. The Book of Mormon became a foundational source of inspiration for the Church of Latter-Day Saints.

Note by Joseph Smith, February 24, 1842, at Nauvoo City—Chased out of many locations, Joseph Smith took his followers to the Illinois river town of Commerce, which he renamed Nauvoo. In this note, Smith grants "Ebenezer Robinson... the use of the stereotype plates and copying rights for the printing of fifteen hundred Books of Mormon."

Poster Illinois State Fair Sept. 17 to 25, 1915—The Illinois State Fair traveled throughout the state until Springfield became its permanent home in 1894. This poster shows how the fair continued to build appropriate venues for industrial and livestock exhibits. The fair featured both horse and auto races, as well as the relatively new aeroplane.

Scott Lucas Plays Golf with President Eisenhower—Scott Wike Lucas (1892-1968) is perhaps best known for service in the United States Senate spanning the years 1939-1951, the last three as majority leader. Among his papers is a June 8, 1957 golf score card showing a foursome consisting of Dan Kimball, Tom Belshe, and President Dwight D. Eisenhower.

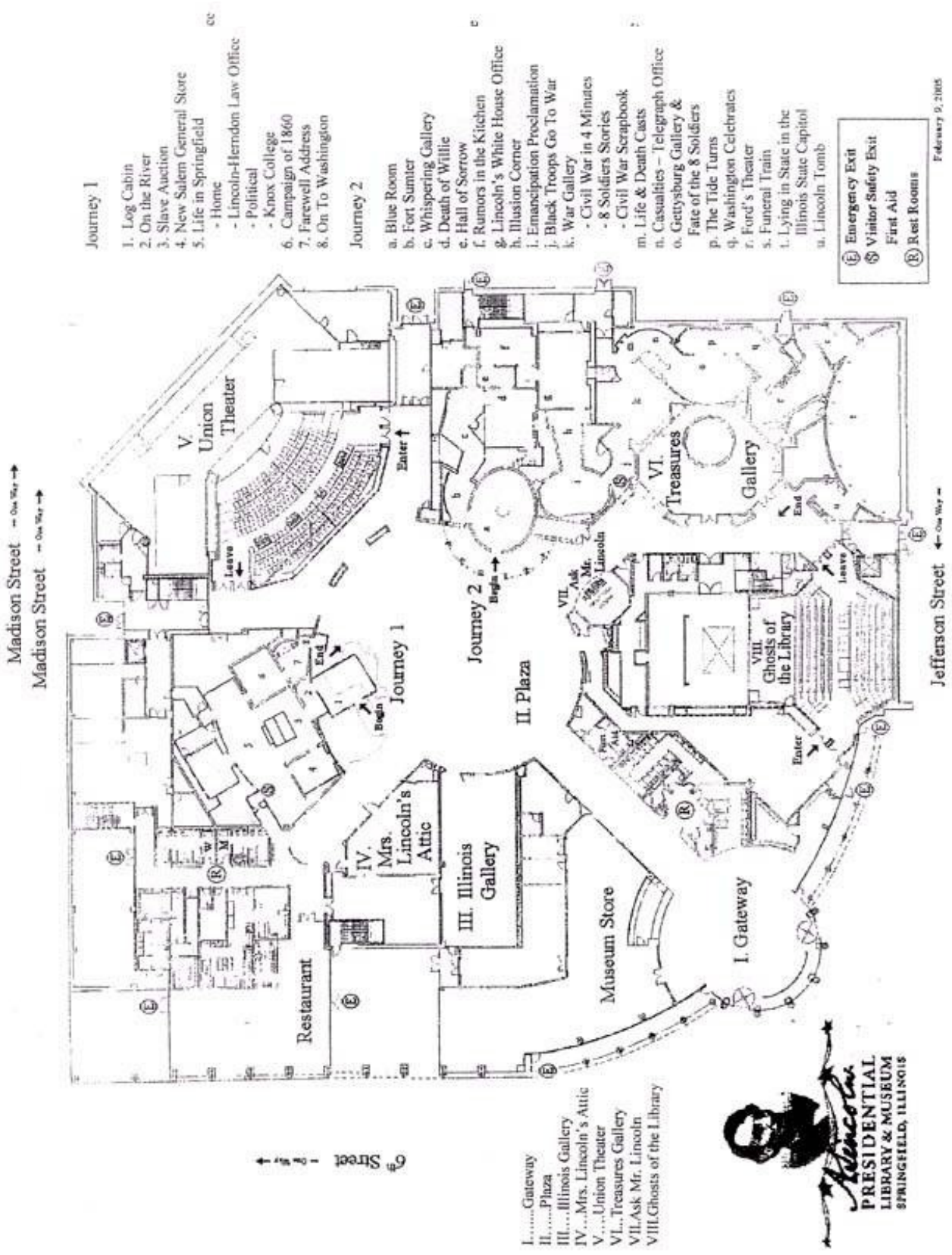
Gavel of Vice President Adlai Stevenson — The main function of the Vice President of the United States is to serve as president pro tem of the Senate. Adlai Stevenson used this gavel to pound the Senate into silence during the presidency of Grover Cleveland. Stevenson's grandson, Adlai Stevenson II, would serve two terms as Illinois Governor and twice failed to win the presidency from Dwight David Eisenhower.

Civil War Surgical Kit—To modern viewers, Civil War surgical kits look more like gruesome torture boxes containing saws, drills, and sharp probes. Lacking antibiotics and sterile conditions, amputation of badly injured limbs was much more effective in saving soldiers' lives than trying to keep wounds clean to prevent blood poisoning. Limbs lost to war injuries served to remind later generations of the huge physical cost of the war.

Huber Edward Nelson Diary, Petersburg, Illinois—H.E. Nelson kept a daily diary throughout most of his life. The diaries are revealing of childhood in the early part of the 20th century. The April 19, 1917, selection is typical of a twelve-year old. Nelson describes the daily routine of waking up, the weather, and his chores. On this day, he takes in a movie because "there's no school as Mr. Hartley an old school teacher is buried. Great." Nelson later went on to a distinguished legal career.

Governor Stevenson Veto of Senate Bill No. 93, April 23, 1949—When the Illinois Senate passed a law requiring pet owners to leash their cats, Governor Adlai Stevenson vetoed the bill claiming:

"The problem of cat versus bird is as old as time. If we attempt to resolve it by legislation who knows but that we may be called upon to take sides as well in the age-old problem of dog versus cat, bird versus bird, or even bird versus worm. In my opinion, the State of Illinois and its local governing bodies already have enough to do without trying to control feline delinquency.


Journey 1
1. Log Cabin
2. On the River
3. Slave Auction
4. New Salem General Store
5. Life in Springfield
- Home
- Lincoln-Herndon Law Office
- Political
- Knox College
6. Campaign of 1860
7. Farewell Address
8. On To Washington
Journey 2
a. Blue Room
b. Fort Sumter
c. Whispering Gallery
d. Death of Willie
e. Hall of Sorrow
f. Rumors in the Kitchen
g. Lincoln's White House Office
h. Illusion Corner
i. Emancipation Proclamation
j. Black Troops Go To War
k. War Gallery
- Civil War in 4 Minutes
- 8 Soldiers Stories
- Civil War Scrapbook
m. Life & Death Casts
n. Casualties – Telegraph Office
o. Gettysburg Gallery & Fate of the 8 Soldiers
p. The Tide Turns
q. Washington Celebrates
r. Ford's Theater
s. Funeral Train
t. Lying in State in the Illinois State Capitol
u. Lincoln Tomb
Emergency Exit
Visitor Safety Exit
First Aid
Rest Rooms
February 9, 2005
Madison Street
Madison Street
Jefferson Street
6th Street
V. Union Theater
Journey 1
II. Plaza
Journey 2
VI. Treasures Gallery
VII. Ask Mr. Lincoln
VIII. Ghosts of the Library
IV. Mrs. Lincoln's Attic
III. Illinois Gallery
Museum Store
I. Gateway
Restaurant
Enter
Leave
Begin
End
I.....Gateway
II.....Plaza
III.....Illinois Gallery
IV.....Mrs. Lincoln's Attic
V.....Union Theater
VI.....Treasures Gallery
VII.Ask Mr. Lincoln
VIII.Ghosts of the Library
Lincoln
PRESIDENTIAL
LIBRARY & MUSEUM
SPRINGFIELD, ILLINOIS